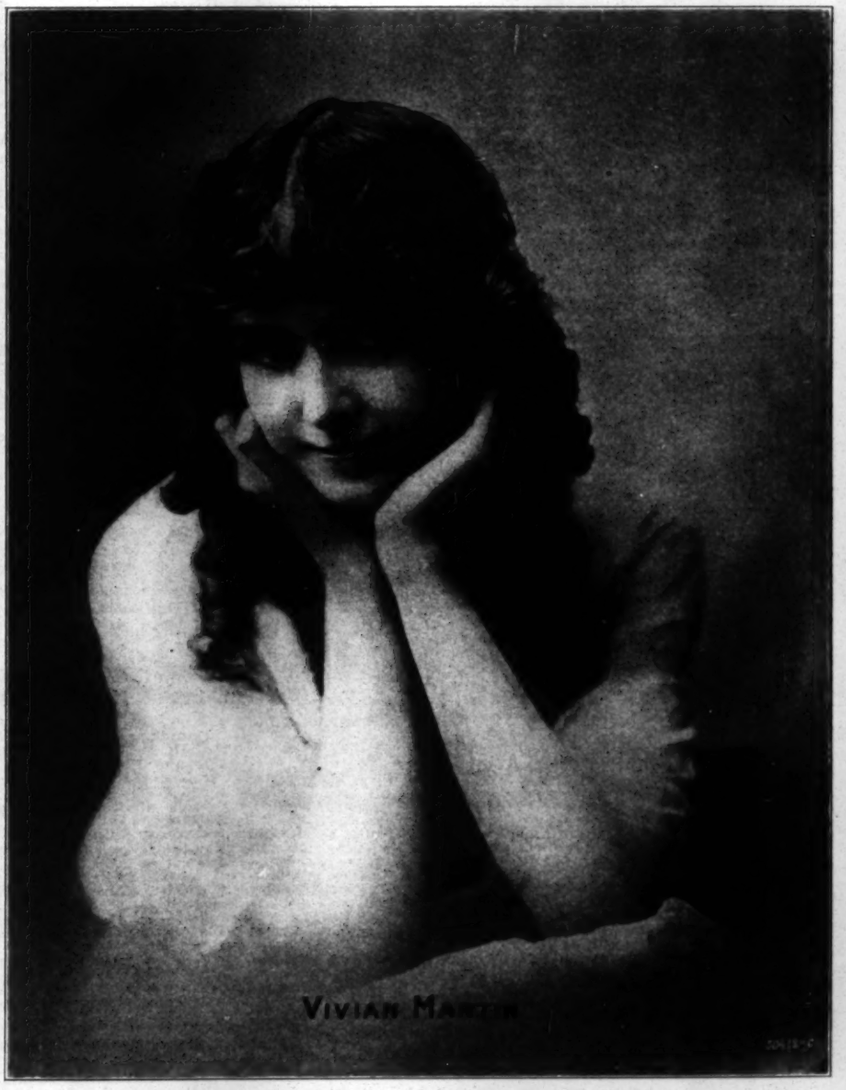
UGUST 19, 1916 TEN CENTS

THE NEW YORK CLIPPER



Oldest Theatrical Journal in America

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AL JOLSON'S SENSATIONAL NOVELTY SONG

"YOU'RE A DOG-GONE DANGEROUS GIRL"

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BOSTON.

"The Amber Empress," which was to open here last April, will be seen at the Colonial, Aug. 21. After one or two "dog" performances it was decided that it was not quite the way it should be for metropolitan audiences, so the new "Amber Empress" has been changed, and little beside the music remains of the original.

A heavy wind squall and electrical storm broke up a spell of very hot sultry weather last Tuesday, and business at the vaudeville houses is picking up once more.

Attendance at the parks and beaches continues good, and especially those reached by boat.

Victor J. Morris, manager of Loew's Orpheum, is spending a few weeks at the home of his parents, in Chicago. "Vic" is hustling about sixty hours every day, and the vacation is a needed one.

BOSTON (C. S. Harris, mgr.)—Week of Aug. 14: Fatty Arbuckle, Martha Washington Singers, Alvin and Williams, Fitzgerald and Lorenz, Lillian Calvart and pictures.

BIJOU (Harry Gustin, mgr.)—Week of 14: Gertrude Breen, Joseph J. Ecker and feature pictures.

BOWDOIN SQ. (Geo. Lothrop, mr.)—Week of 14: Violet Mascotte's "Merry Maids," pictures and vaudeville.

COLONIAL (Chas. J. Rich, mgr.)—"The Amber Empress" begins 21, for a run.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Bill week of 14: Billy Quirk, Lucotty and Costillo, Rosie Lloyd Harry Hayward and company, Telegraph Trio, and Walthour and Princeton Girls.

HUNTINGTON AVE. (Curtis Johnson, mgr.)—Bill 14-16: Claude Sauer, Three Misses Stewart, and Gene Franklin and company. For 17-19: Lemons and dog, Billsbury and Robinson, and Gordon and Kinley.

KEITH'S (Robert G. Larsen, mgr.)—Bill 14-19: The Meistersingers, Albertina Rasch and Ballet, Tom Edwards, Equilli Brothers, Jim Diamond and Sybil Brennan, Mr. and Mrs. Gordon Wilde, Lew Wilson, Kerr and Berke, and Jack Onri.

LOEW'S GLOBE (Frank Meagher, mgr.)—Summer policy of feature pictures.

LOEW'S ORPHEUM (Victor J. Morris, mgr.)—Bill 14-16: Jos. D'Lier, Thornton and Curlew, Wm. Morrow and company, Maybelle Best, "On the Nile," Sen. Francis Murphy, and Evelyn and Dolly. For 17-19: Alberto, Sherman, Van and Hyman, Louise Kent and company, Al. Gerard and Silvia Clark, Helene and Emilion.

LOEW'S ST. JAMES (Jos. Brennan, mgr.)—Bill 14-16: Alberto, Norton and Noble, Grace St. Clair and company, and Sherman, Van and Hyman. For 17-19: Rogers and Hughes, Philbrick and De Voe, Fred C. Hagan and company, Senator Francis Murphy, and Evelyn and Dolly.

MAJESTIC (E. D. Smith, mgr.)—Picture, "Where Are My Children?"

SCOLLAY SQ. OLYMPIA (A. H. Malley, mgr.)—Bill week of 14: Gillette, Winston and Rose, Great Johnson, Hal and Francis, Fred Thomas and company, Alice Kirg, and Diana's Models

YE WILBUR (E. D. Smith, mgr.)—Week of 14: "Very Good, Eddie" opens for a run.

LEXINGTON PARK THEATRE (I. O. Jackson, mgr.) Benson's Players present "A Hero in Rags" 14-16. "Bringing Up Duffy" Aug. 17-19.

MEDFORD BOULEVARD (Roger Flint, mgr.)—Week 14, De Res Opera Co.

NORUMBEGA PARK THEATRE (Carl Alberti, mgr.)—Week 14, Musical comedy of "Millionaire Princess."

Milford, Mass.—Lake Nipmuc (Dan J. Sprague, mgr.) vaudeville and pictures. Week of Aug. 14: The Orange Packers, Hughes Musical Trio, Pete Griffin, Sadie Rodgers, Bud Carman, Peechy and Keene, Genevieve Gale. Sunday attraction, Tilander's Worcester Band, Fred Valva, conductor; Ernestine Harding Wilcox, soprano vocalist.

Fall River, Mass.—Academy of Music.—Dark.

SAVOY (Chas. Benson, mgr.)—Week of Aug. 14, the picture "The Eternal City."

LOEW'S BIJOU (L. M. Boas, mgr.)—Week of 14, pictures and vaudeville.

Springfield, Mass.—Poli's Palace (Gordon Wrighter, mgr.) the stock company presents "Within the Law" Aug. 14-19.

RIVERSIDE PARK.—Usual run of business.

Rochester, N. Y.—Avon (W. B. McCullum, mgr.) Vaughan Glaser and company week of Aug. 14, in "Bonnie."

CORINTHIAN (J. L. Glennon, mgr.)—Week of 14, the New Bowery Burlesquers.

LYCEUM.—Al. G. Field's Minstrels opens this theatre 22, 23.

PHILADELPHIA.

The hottest kind of weather last week made amusements intolerable, and as a result the Summer parks had the benefit of the big crowds.

New house managers for the coming season are: Homer Lloyd, at the Orpheum; James Harkins, at the Allegheny; Carl W. Miller, at the Knickerbocker, and Harry S. Smith, at the Colonial.

WILLOW GROVE PARK (J. R. Davis, mgr.)—Wassill Leps and his orchestra provided delightful concerts last week, to immense throngs. The soloists were Odette Le Fontenay and Marcella Worth. The amusements had excellent patronage.

WOODSIDE PARK (N. S. Alexander, mgr.)—The free show last week had De Dio's Circus and Van Norman in a diving act. Shannon's Military Band provided pleasing concerts to big crowds.

POINT BREEZE PARK (Stetser Bros., mgrs.)—Patronage continues good. The open air show and the motor cycle races are the big drawing cards.

NIXON (Fred'k Leopold, mgr.)—Bill 14-19: Cotter and Boulden, Greggory and Gustav, Ryan and Maude, Vanfield and Daw, Selman, Harold and company, and moving pictures.

CASINO (Walter M. Leslie, mgr.)—The Fall season starts 14, with the Globe Trotters.

GAYETY (Jos. Howard, mgr.)—The Fall season starts 14, with the Whirl of Burlesque.

B. F. KEITH'S (H. T. Jordan, mgr.)—Sophie Tucker and company is the big feature week of Aug. 14, in addition to Taylor, Grattan and company, Bert La Mont and company, Wood and Wyde, Jean Berzac's Circus, Mullen and Rogers, Misses Young and Brown, Clarence Marks, the Larneds, and moving pictures.

GRAND (W. D. Wegefarth, mgr.)—Bill 14-19: White and Francis, Dunbar's Darkies, Hibbert and Meyers, William Sisto, Gasch Sisters, Degnon and Clifton, and moving pictures.

GLOBE (Sablosky & McGurk, mgrs.)—Bill 14-19: Mattie Choate and company, "The Girls From Kokomo," Cutler, Hughes and Cutler, Earle and Bartlette, Jack Reddy, Nelusco and Hurley, Mabel Johnston, Newport and Stark, Kane and Wagner, Three Hedders, and moving pictures.

CROSS-KEYS (James Springer, mgr.)—Bill 14-16: Dorothy Sherman and company, Elliott and Mullen, St. Clair and Gasper, David S. Hall and company, Abbott and White and the Brownies. For 17-19: "The Phun Phiends," Ashley and Morgan, Marie Sparrow, "The Scrap," Fletcher, Libby and McCabe, and Charlie Thompson.

TROCADERO (Robert Morrow, mgr.)—The Fall season had an auspicious start 12, with the United States Beauties.

STANLEY.—"The Woman in the Case," pictures, 14-16; "The Stronger Love," pictures, 17-19.

PALACE.—"The Dream Girl," pictures, 14-16; "Common Ground," pictures, 17-19.

VICTORIA.—"The Payment," pictures, 14, 15; "The Half Breed," pictures, 16, 17; "God's Half Acre," pictures, 18, 19.

ARCADIA.—"Shell 43," pictures, 14-16; "Hell to Pay Austin," pictures, 17-19.

Scranton, Pa.—Poli (F. James Carroll, mgr.) week Aug. 14, the All Star Poli Players, supporting Bertha Mann and Walter Richardson, in "Nearly Married."

MAJESTIC (Lewis Epstein, mgr.)—Grand opening of burlesque season week of 14, with Pat White and his Gaiety Girls. This house has been entirely renovated.

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) the September Morning Glories Burlesquers Aug. 16; Billy Watson's Beef Trust Burlesquers 18, 19.

LAKEMONT PARK (J. M. Shuck, mgr.)—The Hall Players.

COOK & WILSON'S CIRCUS 28.

Denver, Colo.—Empress (Chas. Jacobs, mgr.) bill Aug. 14 and week: The Kerville Family, the Great Leetes and company, Fiddes and Swane, Darling Saxophone Four, Nelson and Yesney, Wilson and Wilson, Morris and Meeker, and moving pictures.

DENHAM (O. D. Woodward, mgr.)—"The Miracle Man" 13 and week.

LAKESIDE (Phil Frederich, gen. mgr.)—All chutes, dips and other thrillers running full blast to fine business.

ORPHEUM.—Opens for season 21.

BARNUM & BAILEY'S CIRCUS shows here 23.

SELLS-FLOTO CIRCUS showed here 7, to enormous business.

ST. LOUIS.

STANDARD (L. Reichenbach, mgr.)—Jack Reid and his Record Breakers will open burlesque season at this house Aug. 13-19.

PARK (J. H. Tillman, mgr.)—The Chinese opera, 'San Toy," 13-19.

GAYETY (Donn W. Stuart, mgr.)—Harry Hastings' big show, with Dane Coleman, 13-19.

COLUMBIA.—H. B. Warner, in "Shell 43," a mystery war film. Norma Talmadge and Tuly Marshall, in "The Devil's Needle." There will be two Keystone comedy films, and Billie Burke, in the fifteenth chapter of "Gloria's Romance."

KING'S.—Triangle pictures.

NEW GRAND CENTRAL (Wm. Sievers, mgr.)—"Little Eve Edgarton" will be the film attraction 13-19.

FOREST PARK HIGHLANDS.—Bill 13-19: The Chung Hwa Four, Lowell and Esther Drew, Stettner and Bentz, "The Clown and the Human Doll," and the Hickey Brothers.

DELMAR GARDEN.—Night Follies Company continue to please the patrons of the villa with operatic selections, song and dance numbers and ensemble numbers, in which the principals and chorus appear in novel costume.

GRAND OPERA HOUSE.—Bill 13-19: "The Fascinating Flirts," Paul Kleist, Norwood and Hall, Queenie Dunedin, Lew Fitzgibbon, Payne Children, Spencer and Wagner, Wright and Davis, Carl Rifner, and animated and comedy pictures.

CINCINNATI.

Another theatre will open its doors for the season 1916-17, Aug. 13. The Olympic will start on that date with other theatres following in the near future. Business at the Summer resorts continues large.

B. F. KEITH'S (Ned Hastings, mgr.)—Captain Stanley heads the bill 13, which includes: The Five Collegians, Orren and Drew, Grey and Klumber, and the Sylphide Sisters.

PEOPLE'S (Billy Nester, mgr.)—In spite of the hot weather good sized houses attended this theatre the opening week. The Parisian Beauties 13-19.

OLYMPIC (Charles Arnold, mgr.)—This house opened the season 13, with Dave Marion's The World of Frolic the attraction.

CHESTER PARK (I. M. Martin, mgr.)—The free vaudeville bill, 13, includes: The Stickneys, Three Salores, Black and Black, Murphy and Kline, and the Blackstone Comedy Four.

CONEY ISLAND (Arthur Reisenberger, mgr.)—Plans for the annual Harvest Home are nearing completion. In the open air theatre, 13, are: Waldo Brothers, Barney First, McMahon and Schaemer, Marcus and Whitell, Deyere and Lewis, and the Lyceum Dude.

ZOO (W. P. Whitlock, mgr.)—The Devereaux Players open the second week of their engagement 13.

LUDLOW LAGOON (Arthur Wilber, mgr.)—Katherine Black and her educated horse, Sahara Queen, began the second week of their engagement 13. A number of picnics are booked for this resort.

DO WHAT YOUR
Words by WILL DILLON
Music by ALBERT VON TILZER
MOTHER
DID
(I'LL DO THE SAME AS YOUR DAD)
BROADWAY MUSIC CORP., WILL VON TILZER, Pres.
145 W. 45th St., N. Y. City. CHICAGO: 145 N. Clark St.

(In answering ads. please mention CLIPPER.)

THE MELODY FOUR QUARTETTE
With a wreath presented to them by the Elks of Newark, N. J., after their performance at Keeney's.

NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL.

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NO CHANGE IN THEATRE TAX.

ELIMINATED FROM KITCHIN BILL.

PRESENT RATE TO REMAIN.

WASHINGTON, Aug. 10.—The righteous wrath of the amusement purveyors throughout the country against the discriminating tax imposed upon them in the pending Kitchin bill, has made such a marked impression upon the Senate Finance Committee that a majority of its members decided, yesterday, that there shall be no change in the present Federal tax on places of amusement.

The Democratic members of the committee who have been revising the bill as passed by the House of Representatives are a unit in this decision. Hoke Smith, chairman of the sub-committee in charge of the theatre tax section, is authority for the statement that the Democratic members of the committee will not recommend the adoption by the Senate of the amusement tax as passed by the lower house.

The house bill, as is pretty generally known, proposed a tax on the gross receipts of theatres, the grading of which took into consideration the population of the various towns and cities in which the theatres were located.

When this section was reached yesterday it was decided by the members to strike it out, and in its place substitute a provision retaining as it stands the present Federal theatre tax, based on the seating capacity.

At the same time the committee decided to recommend the raising from one to two cents the stamp tax on sleeping and parlor car tickets.

WM. PENN SOLD.

PHILADELPHIA, Aug. 12.—The Wm. Penn Theatre, at Lancaster and Fairmount Avenues, was sold at sheriff's sale Aug. 7, to Julius C. Levi, an attorney, representing Gustavus C. Muller, for $159,000. The sale will in no manner affect the present lease held by William W. Miller.

The theatre occupies a lot, 100x173 feet, and was formerly owned by Gustav C. Wegefarth, whose death several years ago was followed by a sheriff's sale of the property to the Lancaster Avenue Improvement Co., until recently the owner.

HOST HOBART.

Thomas W. Ross, Maclyn Arbuckle, T. Daniel Frawley and Joseph Brooks were entertained by George V. Hobart one afternoon last week at his home in Pelham Manor, when the author read the completed comedy in which Ross and Arbuckle will star under the direction of Mr. Brooks. The title of the play is "What's Your Husband Doing?"

Rehearsals will begin on Aug. 28, under the stage direction of Mr. Frawley, and the first performance will take place Sept. 25, at the Blackstone Theatre, Chicago.

Ross and Arbuckle will be starred in the new play, and Jeanne Eagels featured in the leading feminine role. Others engaged for the cast include: Viola Gilette, Eileen Errol, Frances Von Waldron, William R. Farrell, James H. Huntley, Benjamin Hauser and others.

"THE BLUE ENVELOPE" REHEARSING.

Richard Lambert has fully assembled the members of the company who will be seen in his production, "The Blue Envelope," when it goes on tour next month. The cast will be headed by Edward Garvie and Carrie Reynolds, and will include: Ralph Nairn, Beth Franklyn, John L. Kearney, Sallie Stembler, Godfrey Matthews, Caroline Leonard, Franklin George, Belle Theodore and Ford Fenimore. There will be but this one company presenting this play. The tour will begin in New England, and will include the principal cities of the East and middle West.

DONAHUE TO MANAGE "STEP LIVELY."

George Donahue will manage the Acme Producing Co's. big musical comedy, "Step Lively," for the coming season. The show opens Sept. 3, and will play the Klaw & Erlanger time. In the cast are Hal Johnson, Watson and Little, Clyde Long, Stella Donahue, the Dancing DuVea's and Naomi, the dancing violinist, and a chorus of twenty girls. A car load of scenery and electrical effects will be carried. W. A. Junker, with a second man, will be in advance.

BOB CALVERT, TONY SHANE, ED RISLAND,
With Maids of America, on the Columbia Wheel, this season.

COHAN "REVUE" REOPENS.

The "Cohan Revue, 1916" opened at Atlantic City, N. J., Aug. 14, prior to going into the Grand Opera House, Chicago, for a run. The cast includes: Valli Valli, Elizabeth Murray, Lila Rhodes, Grace Nolan, Juliet, Anita Elson, Florence Curtis, Richard Carle, Charles Winninger, Harry Bulger, Frederick Santley, Harry Delf, James C. Marlowe, John Hendricks, Little Billy, Jerry Grady, Alfred Latell and Boyle and Brazil.

EDGAR HEALY IN ADVANCE.

Edgar Healy has been engaged by Messrs. Weil, Weis & Benedict to look after their interests ahead of "The Hour of Temptation," an American play by Lee Morrison, with Eleanor Montell in the leading role. "The Hour of Temptation" will play the International Circuit.

CHANGE OF CAST.

A new cast for "Very Good, Eddie" opens at the Casino, New York, commencing Aug. 14. Ada Lewis and Helen Raymond remaining.

NANCE O'NEIL MARRIED.

Nance O'Neil was married, Aug. 12, to Alfred Hickman.

W. A. BRADY PLANS.

As a refutation of the report that Wm. A. Brady intends to cease his activities as a producer of the spoken drama in order to devote his entire atention to motion pictures, the following plans for the season of 1916-17 are sent out from the Brady offices:

A new American play, "The Man Who Came Back," by Jules Eckert Goodman, will open the Playhouse during the week of Aug. 21, with Mary Nash in the leading role. Grace George, whose experiment last season as producing manager as well as star scored an undoubted success, will follow the Goodman play, beginning her season some time in October.

The Forty-eighth Street Theatre will re-open Aug. 21, with James T. Powers, in "Somebody's Luggage," by Mark Swann, and will be followed by the new George Broadhurst play, "Rich Man, Poor Man."

Another Brady offering will be a play by Montague Glass and Jules Eckert Goodman, and which is founded upon one of the former's short stories. "The Bargain Counter," by Owen Davis, is another play on the list, with Alice Brady in the featured role.

Madge Kennedy is to come under Brady management in a comedy, the name of which will be announced later. "The Devil's Workshop," by Augustin Glassmire; "The Dreamer," by Jules Eckert Goodwin; a play by Jerome K. Jerome, and one by Charles Kenyon; a comedy, called "Class," by Thomas W. Broadhurst, and a romantic play, in which Robert Warwick will appear as Jean Lafitte, the pirate, are others.

Robert Mantell will appear early in October in his repertoire of Shakespearean plays, to which he will add a special production of "Richard II."

"'Way Down East" will be seen again, its twentieth consecutive season. "Sinners" will be sent to the larger cities of the East, while "Little Women" is to be sent to the South and West.

Mr. Brady will send to smaller cities, where the spoken play will not be seen, films of the plays produced in New York, in which the characters will be portrayed by the members of the original cast. In association with Maurice Tourneur, Mr. Brady also has in preparation two spectacular photo plays founded upon historical subjects.

ANOTHER LITTLE THEATRE.

A new theatre, devoted to the production of one act plays from foreign sources principally and by American authors, will be constructed by altering a building at 32 West Fifty-eighth Street.

The new playhouse, which will seat 299, is to be thoroughly modern in stage arrangements and decorations, and will be called the Nine O'clock Theatre.

Among some of the playlets being considered for first production are "The Merry Death," by Nicholas Evreinob, and two plays by the Spanish dramatist, Jacinto Benevente, called "Who Knows?" and "Love Frightens." There will also be plays from the pen of Maurice Baring, of London.

Helen Freeman will be manager, and of the players already selected are Gertrude Clemens, Mary Farren, Nina Saville, Maria Mravalyk, Langdon Gillette and Rose McDougal.

MARIE DRESSLER FOR CENTURY PRODUCTION.

Marie Dressler has signed a contract with Chas. Dillingham and F. Ziegfeld Jr. to appear in the new musical production at the Century Theatre, under their direction.

AMERICAN AUTHORS MUST PAY TAX.

WRITERS OF PLAYS PRESENTED IN GREAT BRITAIN ASSESSED.

As should have been expected under the existing war conditions abroad, American authors of plays being produced in Great Britain must pay the English government a war tax based on the income derived from the royalties from such plays, but few could have foreseen that the assessment would have been as heavy as it is—viz: Five shillings on each pound.

The notification came from R. G. Bright, who represents many American playwrights in London. According to Mr. Bright the Inland Revenue authorities, who are responsible for the tax, have decreed that the law shall be retroactive, and authors must pay an income tax for the seasons of 1914-15 as well as 1915-16.

Mr. Bright further states that this tax will be enforced against all American, French, Russian and other foreign authors.

No matter what the author who is hit under this tax may think of this ruling, the fact remains that it is entirely just and proper. There is no reason why a foreigner should enjoy rights and privileges denied a native, and the British subject has been heavily taxed since the beginning of the European war, and this has applied to high and low alike.

The apparent exorbitant tax of five shillings per pound, or 25 per cent. is not so great when you realize that the exigencies of war make untold demands upon the resources of a country, and it is the aim of every country to conserve its finances. The payment of royalties by an English manager to a foreign author means that all such money is forever lost to the resources of England.

The only wonder, therefore, is that the tax is not 50 or even 75 per cent. instead of 25. The foreign author of a play that is successful in Great Britain at the present time should be thankful he gets off so easily.

DALY'S FOR MELODRAMA.

Walter Sanford, the new manager at Manhattan Opera House, has taken over Daly's, at Broadway and Thirtieth Street, and will play International Circuit shows. The house will open Sept. 4, with Elanor Montell, in "The Hour of Temptation."

MANAGER RESIGNS.

John R. Pierce, manager of the Majestic, Brooklyn, N. Y., has sent word from Rochester, N. Y., where he is spending the Summer, that the condition of his health is such that he is compelled to resign. He was manager for the past four seasons of the above house.

A REAL BLONDE SHOW.

The following people have been engaged by Edyth Totten for "Here She Is" Co.: Minnie Stanley, Harry Crossen, Nichols and Sherwood, Harry Rennells, Ida Bell Hall, Edward Foster, Jake Early, carpenter; Chas. Strauss, advance.

"Here She Is" carries a chorus of blondes and company musical director, with special scenery and new wardrobe.

CIRCUS BARRED IN ALBANY.

The city authorities of Albany revoked the license granted the Cook & Wilson Circus to exhibit there Aug. 8, upon the advice of the health officials, as a precautionary measure against the danger of the spreading of infantile paralysis.

NEW PLANS FOR GLEN ISLAND.

President Howard C. Griffiths, of Glen Island Corporation, took title to the amusement resort last week, at $1,000,000, from the John H. Starin estate. An automobile bridge ferry highway will be constructed at once to join Westchester with Long Island, to make Glen Island the central rendezvous of the wealthy automobile fraternity from Greater New York, Westchester, Nassau, Suffolk, Fairfield and Hudson Counties. The Starin mansion will be altered into a clubhouse. The Ice Palace will provide skating and Winter sports. An immense dancing pavilion is under way.

The corporation has bought an acre on Shore Road, New Rochelle, for the pier of the bridge that will connect the mainland with the islands. It has built a ferryboat, 130 feet long, to hold twenty-five autos and one thousand passengers. Trips will be made every five minutes. Another ferry line will be established from the islands to Port Washington, on Manhasset Bay, L. I., with double deck boats to carry thirty autos and two thousand persons.

From the city the company will run its own fast boats, starting at the Battery and stopping at East Twenty-fourth Street. While most of the islands will be maintained as an amusement resort, Island Wild will be devoted to the studios and laboratories of Peerless Pictures Corporation.

TRI-STATE FAIR OPENS.

BURLINGTON, Ia., Aug. 14.

The Tri-State Fair, opened today, is far superior to last year, vaudeville features, especially the Arabs, the Duttons and Lucille Belmont, making great hits. Fischer's Superb Band is lending fine support to all features. The Patterson Shows on the grounds are bigger and better than ever. General Manager George Holcombe has been showered with congratulations.

ROBBINS ON VACATION.

WASHINGTON, Aug. 14.—Now that his assistant, Bob Long, has returned, Manager Roland S. Robbins, of Keith's, will take his leave. He is off to Boston, and will make the trip by rail and water.

MOSS TO GET BROADWAY?

It is reported that B. S. Moss is after the Broadway Theatre, New York, for vaudeville. The deal, if it goes through, will be closed by the end of the week. This will give Moss two and a half weeks in Greater New York.

WM. MORRIS IN TRENTON, N. J.

Wm. Morris will book the Grand, Trenton, N. J., beginning Sept. 4, playing the first half with eight acts the other half will play A. B. C. burlesque.

WALTER S. WILLS has been at the International Health Resort, Chicago, and has entirely recovered. He will do an act with Bob Maxmillian.

HERMANN and SHIRLEY have been engaged for the New York Hippodrome.

BOWERS, WALTERS and CROOKER, the Three Rubes, will go again with Al. Jolson's show next season, opening at Atlantic City, Aug. 28.

MARIE DRESSLER MOTION PICTURE CO., Inc., general photographing, printing, publishing, incorporated at Albany, N. Y., Aug. 14, for $10,000; W. A. Brady, J. L. Dalton and M. Dressler.

WILLIAM FOX DRAMATIC DISPLAYS, Inc., realty, theatres, motion pictures, films, machines, incorporated at Albany, N. Y., Aug. 14, for $10,000; A. H. Wagner, N. Frankel and E. Larkin. Wm. Fox Exhibition, Inc., and Wm. Fox Play House Corp., incorporated, same directors.

JUNE AMUSE. CORP., theatre, amusement properties, plays, vaudeville, motion pictures, incorporated at Albany, N. Y., Aug. 14, for $5,750; E. D. Alexander, G. J. Thomson and M. H. Bigelow.

FRANK and HAZEL BUTLER, of the Ward Musical Comedy Co., mourns the death of their fourteen months' old baby girl, which occurred Aug. 6, at the National Hotel, Owosso, Mich. Burial was in Pinetree Cemetery, Corunna, Mich.

THE CRESCENT, Syracuse, which has been closed during the Summer for alterations, will open with a bill of family vaudeville the end of this month.

PROGRESSIVE AMUSE. CIRCUIT, Inc., own, operate and conduct places of amusement, incorporated at Dover, Del., Aug. 14, for $250,000; L. H. Gunther, G. V. Reilly and S. B. Howard.

SID LEWIS will shortly present a new act by Tommy Gray, with original songs.

MRS. JAMES SHADRICK, of the team of Shadrick and Talbott, presented her husband with a baby boy, at their home in Kansas City, Mo.

SAM REIDER will again be identified with Gus Hill, going ahead of "Bringing Up Father" Co. No. 2. Griff Williams will be manager of the company, opening Oct. 2, playing one night stands.

LONDON.

LONDON, Eng., Aug. 10.

Jose Collins, prima donna in "The Happy Day," at Daly's, is the bright particular star of that show, and Ethel Levey can be said to hold the same position in Oswald Stoll's revue, "Look Who Here," at the London Opera House. Both of these attractions are going strong, and in each case the lady mentioned has much to do with the success of the show in which she appears.

The withdrawal of "Disraeli" from the Royalty after a run of over six months, was to make room for "The Man Who Stayed at Home," Messrs. Worrall and Terry's comedy.

"Tonight's the Night" closes its successful run at the Gaiety, Saturday, Aug. 12. The house will be dark till Sept. 6, when it will be re-opened by Messrs. Laurillard & Grossmith with "Theodore & Co.," adapted by H. M. Harwood from the French play, "Theodore et Cie."

Marie Blanche, W. H. Berry and Nellie Taylor will be the leading artists in "High Jinks" when it is presented by Alfred Butt at the Adelphi this month.

A. W. Pinero's play, "The Magistrate," is to be put to music.

"The Riddle" has been withdrawn from the New Theatre and the house is dark.

"The Rotters," H. F. Maltby's new comedy, opens at the Garrick Saturday night.

The latest rumor has it that Harry Lauder is to be the central figure of a *revue* especially written for him.

D. C. Calthrop's new play, "The Old Country," will be produced by Gerald du Maurier and Frank Curzon, at Wyndham's Theatre, early in September.

Another September offering will be "The Hawk," well known on your side of the water through the efforts of Wm. Faversham.

As mentioned in a previous letter, C. B. Cochran will open the new St. Martin's Theatre about the middle of October. The initial offering will be a musical show, with Gertie Millar in the leading role.

George Hyiton is at the Palace, Grimsby, this week.

The Three Jewells play Dublin next week.

"Twists and Twirls" are being presented this week at the Palace, Plymouth.

E. D. Nicholls opens Aug. 28 for a tour of the Syndicate and Gulliver halls.

The Sisters Sprightly are at the Jubilee Hall, Weymouth, this week.

The Montagues are in town the current week.

Ellis and Carlton are playing Middlesboro week closing Aug. 12.

The Four Cycling D'Ormondes are at the Alhambra, Barnsley, this week.

The Clef Quartette is in its third and last week at the Alhambra, Paris.

Roelgin's parrots are in Bradford this week.

Evelyn and Clayton are playing the Palace, Burnley, this week.

Terence Bryon is at Blackpool this week.

Vasco, the Mad Musician, is in town next week, at the Surrey.

Harry and Kitty Higgins are preparing their new act for next week.

Harry Rogers has been engaged for the role of Ike Otto, in "Nelly, the Beautiful Cloak Model," opening Sept. 4.

La Belle Nello is at the Empire, Swindon.

Harry Gribben is presenting his nautical skit, "Come Aboard, Sir," at the Playhouse, Folkestone, this week.

Florrie Gallimore is this week at the Western Picture and Variety House, Paisley, N. B.

Billy Housini and company are at the Tivoli, New Brighton.

Mollie Lindsay and company are giving their Scotch comedy sketch at the Varieties, Leeds, Aug. 7-14.

The Madeleine Yvonne Trio will present their musical ensemble next week at the Hippodrome, Cambridge.

Owing to an eleventh hour change in their plans, the Three Sisters Macarte did not sail on Aug. 9 as intended, and as per present arrangements they will start for South Africa Aug. 16 on the *Llanstephen*, sailing from Tilbury. As they have secured passage there is not likely to be another slip up in their plans.

LILLIAN BROADHURST, "The Girl in the Case," just returned from England, will shortly show a new violin specialty.

MELODY LANE

BY JACK EDWARDS.

M. WITMARK & SONS' 1916-17 CAMPAIGN OPENS.

GALAXY OF STAR SONGS.

Probably the last of the big publishing houses to talk about their output for the coming season is M. Witmark & Sons. But now that preparations are completed and action started, words are in order. "Julie" Witmark, speaking for the firm, said: "Never in the history of our business have we had such a batch of splendid varied material with which to start the season. If there is an act using music of any kind that cannot pick winners out of our list this season, then he won't be able to find one anywhere!"

All this information is vouched for by Mr. Witmark, who knows whereof he speaks. He has just returned, by the way, from a trip through Massachusetts and Maine, and reports conditions so good at the Boston office that he has arranged for more piano rooms and additional demonstrators. All records as to hits in popular songs seem to be smashed by the overwhelming success throughout Massachusetts of "Good Bye, Good Luck, God Bless You." Particularly is this true in Boston, where for the last two months it has been sung each successive week by some big act at the Keith house to say nothing of hundreds of others at all the theatres in and around Boston. It is the same story throughout the country generally. All in all, it is one big round of rejoicing these days at the busy Bee Hive and all its branches.

To get down to details. First and foremost there's the new B. B. B. B. B. (Ball-Brennan big beautiful ballad), "Turn Back the Universe and Give Me Yesterday." This looks like beating "Good Bye, Good Luck, God Bless You" at its own game and proving the record ballad hit of the season. Already many of the greatest headline singing acts are using it, and the daily leaps and bounds made by the demand for it by both artists and public have constituted a record that has never been equalled even in the history of the Witmark house. It is literally wonderful. A new and exceptionally beautiful ballad is "The Eyes of Heaven (My Mother's Star)," which tells a pretty legendary story set to an exquisite melody, and is sure to be in universal demand. This delightful number is by Harry de Costa, whose "Little Grey Mother" swept the country. "For Dixie and Uncle Sam," another Ball-Brennan creation, displays every indication of being a country wide favorite. It is a rousing song that audiences always rise to. There is nothing of the conventional clap trap about it. It is vigorous, sensible, inspiring and tuneful. In a song called "When the Major Plays the Miner Melodies" is revealed a ragtime novelty that is very welcome, and the play on words in the title is thoroughly effective and justified. Will Dillon contributes two of the best songs he has ever turned out, both of them simply bubbling over with hit possibilities. One is "I'll Wed the Girl I Left Behind," a fine march number there is no resisting, and the other, "Take Me to My Alabam" looks like being a second "Are You From Dixie?"—than which nothing more encouraging could be said. "There's a Long, Long Trail," the wonderful, haunting ballad that has got all Great Britain singing it, and which is fast becoming just as big a success in America, and "Ireland Is Ireland to Me," Fiske O'Hara's big song hit of last season, now released for general use, are two more juicy edibles to tempt the musical palates of both singer and sung to. The Witmark catalog, of course, would not be complete without its Irish song hit. "You're the Best Little Mother God Ever Made" is without doubt one of the finest "mother" songs ever issued and the fact that it is another Ball-Brennan effort is proof sufficient of its worth. Maud Lambert never sang anything in all her successful career more effective and successful than this touching, melodious tribute. A splendid comedy song, replete with humor and thoroughly up to date, is "Mrs. Holmes Taught Sherlock All He Knew." In addition, the big things of the past season will no doubt figure largely for some time to come, for there is really no let up to the popularity of such established favorites, for example, as "Good Bye, Good Luck, God Bless You," "Are You From Dixie?" "She's the Daughter of Mother Machree," "Can't Yo' Hear Me Callin' Caroline?" "A Little Bit of Heaven," "Kiss Me Again," "Mother Machree," etc., etc.

TED BARRON'S

Comeback to music circles has been marked by two sensational songs, entitled "Liberty," the official song, and "Georgia Moon."

SONGS HEARD IN NEW YORK.

"GOOD BYE, GOOD LUCK, GOD BLESS YOU"
"YOU'RE A DOG GONE DANGEROUS GIRL"
"AND THEY CALL IT DIXIELAND"
"BABY SHOES"
"NASHVILLE"
"THERE'S A QUAKER DOWN IN QUAKER TOWN"
"THE SUNSHINE OF YOUR SMILE"
"I SENT MY WIFE TO THE THOUSAND ISLES"
"IT'S A LONG, LONG TIME SINCE I'VE BEEN HOME"
"SHADES OF NIGHT"

REMICK'S "DIXIELAND" SONG LOOKS LIKE A CLEAN UP NUMBER.

Now that the season looks to have got a fairly good start, of the big bunch of songs released, J. H. Remick & Co.'s "And They Called It Dixieland," seems to have an edge on many of the so-called hits.

Not alone has it a splendid lyric, but the melody is of the kind that sets their feet a moving, and when a song can do that it's bound for hitland.

The song looks to be the leader of this house, and considering the wonderful batch of songs Mose Gumble is working on, it appears that the house of Remick is due for a banner year.

MORRIS' ROAD REPRESENTATIVE.

Gentle, prating Milt Stevens, Joe Morris' all 'round, globe trotting, hustling representative, has been in New York for a fortnight, making things hum with the burlesque shows, along with Joe Hollander.

VIC WOODS, SALESMAN.

Victor Woods, general sales manager for Chas. K. Harris, is doing some excellent work for his firm. "It's a Long, Long Time Since I've Been Home" is his best bet.

FEIST'S "IRELAND" SONG A WALK OVER.

One of the songs the Leo. Feist Company are banking on for the coming season is Joe McCarthy, Howard Johnson and Fred Fischer's "Ireland Must Be Heaven, For My Mother Came From There." The number has already been taken up by the entire profession and the trade, who predict that it will be the most wonderful song ever exploited by the Feist firm. The lyrics follow:

I've often heard my daddy speak of Ireland's lakes and dells,
The place must be like Heaven, if it's half like what he tells.
There's roses fair and shamrocks there, and laughing waters flow.
I've never seen that isle of green, but there's one thing sure I know.

CHORUS.

Ireland must be heaven, for an angel came from there.
I never knew a living soul one half so sweet or fair,
For her eyes are like the starlight, and the white clouds match her hair;
Sure Ireland must be heaven, for my mother came from there.

SECOND VERSE.

I've pictured in my fondest dreams old Ireland's vales and rills,
I see a stairway to the sky, formed by her verdant hills.
Each wave that's in the ocean blue just loves to hug the shore;
So, if Ireland isn't heaven, then I'm sure it's right next door.

CHAS. LANG SAYS:

One of the quickest hits registered in songdom was accomplished by Fred Whitehouse at the Jefferson Theatre, Hoboken, last Friday afternoon.

Whitehouse called at the Granville studio exactly 2.30 P. M. and received a copy of "Any Old Name Is a Wonderful Name" it took him ten minutes to learn it, and immediately left for the theatre. At 3.45 Chas. Lang received a phone message that the song was put over and was a riot—all of which is our idea of quick results.

"He's Got a Bungalow" is fast blossoming into a full fledged hit, more acts are rehearsing this song now than in June and July, and it looks as if it won't see the height of its popularity until September and October, which disproves the asception that a Summer song is a Summer song only.

What is considered as the best ballad on the market today, "Sometimes the Dream Comes True," is not being sung by "quantity," but there sure is "quality." Glance at the artists singing it: Lillian Russell, Fritzi Scheff, Julian Eltinge's "Couson Lucy," John O'Malley, and a wee handful of others.

The burlesque shows have certainly "gone to" "I'm At Your Service, Girls," and it seems natural for most any show or act having a spot with girls to call for "I'm At Your Service, Girls."

"SWEET ADELINE" AWAKES FROM SLEEP.

You recall that wonderful hit of a decade ago, "Sweet Adeline?" Maybe you haven't heard its sweet strains for many a long day, though you've never forgotten them. Well, "Sweet Adeline" has awakened from her slumbers amid happiest surroundings, and all New York will be whistling the air again this season, or signs fail. For this old time hit is featured with startling success at the opening of the last act of Roy Cooper Megrue's new play, "Seven Chances," produced this week by David Belasco at Cohan's Theatre, and proving, of course, to be a typical Belasco success. It looks as if "Seven Chances" will outvie in popularity Belasco's other triumph, "The Boomerang," which is a year old and still running, with no signs of getting winded. A group of men and women, assembled to celebrate Ladies' Day at the club, are responsible for the revival of "Sweet Adeline" in "Seven Chances," and judging from the delighted applause with which it was received on the opening night, they—or Mr. Belasco—couldn't have made a happier selection. M. Witmark & Sons, the publishers, are considering the issue of a new edition of "Sweet Adeline."

ORPHEUM CIRCUIT TO EXPAND IN THE SOUTH.

TO BUILD SEVERAL NEW THEATRES.

CHAS. E. BRAY TO HAVE CHARGE OF SOUTHERN OFFICES.

Satisfied that the possibilities of theatrical development in the South have not received the attention they merit, and confident of the continued prosperity of that section, Martin Beck will concentrate his energies upon the material expansion of the circuit's interests in the Southland.

In pursuance with the new policy, which provides for the investment of thousands of dollars in property and real estate in that locality, Mr. Beck has detailed his able lieutenant, Charles E. Bray, to establish his headquarters in New Orleans, there to personally represent him in the building of the new Orpheum, and from that office to supervise Orpheum Company affairs in Memphis and St. Louis. In the latter city another new theatre is also projected.

In selecting as his field marshal in the South a man of such excellent qualifications and accomplishments as Mr. Bray, Mr. Beck gives mute attest to the importance with which he regards the extension of the Orpheum's holdings there. Having been associated with the Orpheum almost since its inception, and occupying for years the position next in authority to that of Mr. Beck—Mr. Bray's official title being that of assistant manager—he is a man who has played no small part in the building up of the mighty circuit of first class vaudeville there. Mr. Bray's associates in the New York office refer to him as the efficiency expert, and in that capacity he has been of invaluable aid to Mr. Beck in the advancing of the circuit's activities.

Having but recently returned from abroad after completing an important mission for the Orpheum company, Mr. Bray left New York last Monday to start for New Orleans. According to an announcement made by Mr. Beck, Mr. Bray will probably devote the better part of the next two years to the completion of his work in the South.

"The Orpheum's work of development in the South," said Mr. Beck, "will be greatly facilitated by Mr. Bray on the ground. Our plans are so comprehensive that it would not be possible to give them adequate attention from the New York headquarters, hence the appearance of Mr. Bray on the spot.

"Personally, I am a firm believer in the future of theatricals in the South, and feel that we, in common with managers of other branches of amusement, have, in the past, overlooked opportunities there. In Mr. Bray to supervise the policy of extension, I know we have a man not only in sympathy with our efforts, but one who understands and appreciates the requirements of the South. To begin with, he is no stranger to New Orleans, and by devoting his undivided attention to our campaign, it is a foregone conclusion that he will accomplish the desired results.

"The South has always been a warm supporter of clean, wholesome entertainment, and that is precisely what we propose to supply, and to supply in becoming surroundings, hence the new theares. While in New Orleans Mr. Bray will also serve as manager of the present Orpheum during the erection of the new one."

OBSERVATION! HAVANA vs. NEW YORK.

Aug. 11.

It's a far cry from Havana, the metropolis of Cuba, where a few movies now hold the attention the Fausto with the late Universal features doing good business, to New York, the metropolis of the good old U. S. A. There, folks move on in a slow easy going way day after day; here life fairly pulsates with activity and romance. If you have not found this true, or if you're from Missouri, visit Broadway now while the actors are in town. In its busiest season, Havana and its Prado were never so crowded with tourists as Broadway is with actors and actorines.

The stranger who would see Broadway as a "lane" should rise with the sun, hasten hence and depart before 11, when Broadway becomes a thoroughfare under the feet of a multitude of actors, "at liberty," "engaged," or otherwise. And what a people they are! Discouraged often, yet always up and going again, alive with eager interest and a cheery word. Of course, they are jealous of each other very often, but as a rule sufficiently clever to hide it.

Any one who knows Havana, or any other Latin American city, knows the restrictions of the Cuban girl, always trailed by a servant or in the wake of a chaperon. In comparison think how dreadful it would be if the daughters of the U. S. A. were forced to abide by such conventions. On certain blocks, actors are quite able to hold up the inside and curbstone of the sidewalks (and where else can they converse right now?), leaving the centre for the moving procession of their sister workers. But if this were Cuba and each chic ingenue or prima donna were followed by an eagle eyed servant or chaperon—good night! The stop-go girl and the traffic cop of Ziegfeld's "Follies" would have to be added to the force. Thank the Stars and Stripes for the independence of the American girl, this preventing a greater rush in the chic infected districts—from Thirty-ninth to Fiftieth.

Frances Agnew.

ACTORS INJURED IN MOVIE SCENE

Six actors were hurt in an accident, last week, at the Peerless Company's studio in Fort Lee, during the taking of a crowd scene. George Leroy was crossing a fence when the accident occurred, and has been removed to the Polyclinic Hospital, New York, with a broken knee cap. Another actor was thrown among the crowd and trampled on, and received a broken arm.

The cause of the accident has not been learned.

$250,000 M. P. THEATRE.

PHILADELPHIA, Aug. 14.—The Hoffman Co. has begun the preparation of plans for the $250,000 moving picture theatre to be erected by the Stanley Co., at the Southwest corner of Nineteenth and Market Streets. It will be the largest house of its kind in this city, and will cover an area of 100 by 176 feet. The seating capacity will be 4,000.

Work will be started early in September.

TRANSFERRED TO BOSTON.

NEWARK, N. J., Aug. 14.—Geo. W. Robbins, who has been manager of the Newark Theatre, here, for a number of years, will go to Boston as assistant manager to Lee Ottolengui, who will have charge of the Shubert theatres there.

MEMBERS OF "TICKETS, PLEASE," MARRY.

James R. Fraser and May Ivy, both of Wm. B. Friedlander's "Tickets, Please," company, were married in Chicago. They immediately departed for Cedar Lake, Wis., where they will spend a vacation, after which they will return for rehearsals of "Tickets, Please," in which Mr. Fraser will be featured the coming season.

THEATRE NEARING COMPLETION.

PORTLAND, Me., Aug. 14.—The construction of the New Elm Theatre, costing $75,000, is nearly completed, and the opening is planned for Sept. 11. Although adapted for any class of entertainment, motion pictures will be featured for a time.

DIXIE M. C. CO. ROSTER.

Dixie Musical Comedy Co. roster includes: World and Purcell, Jones and Ross, Helen Norman, Paul Floyd, Wm. Washington, Louise De Vant, Emma Ford, and Dike Thomas. Show will be enlarged, including a band, and play two day stands through New England, commencing week of Aug. 28.

OPENING POSTPONED.

The opening of "The Girl From Brazil," which was to have opened Monday evening, Aug. 14, at the Forty-fourth Street Theatre, has been postponed till Aug. 28.

DEWEY TORN DOWN.

THEATRE WAS THE START OF SMALL TIME VAUDEVILLE IN EAST.

The Dewey Theatre, East Fourteenth Street, New York, which was a big factor in burlesque ten years ago, is being razed. This house, formerly a church, was taken over by the late Hon. Tim Sullivan and George Kraus, and later leased to Wm. Fox, who started five and ten cent vaudeville and pictures in the East eight years ago. The house in the last three years was used as a Jewish theatre, and stood idle through the Fire and Building Departments demanding repairs. The property was bought by the Schinasi Bros., and what is to take its place is a secret. There are five theatres on East Fourteenth Street.

TWENTY-FIVE YEARS AGO.

HARRY MORRIS' picture was on the front page of THE CLIPPER.

CYCLOPS and SANDOW were at Koster & Bial's Twenty-third Street Theatre.

WEBER and FIELDS, Frank Bush, Lottie Gilson, Isabella Ward, Brothers Wems, Sisters Coyne, and Sahib Ben Homed, constituted the bill at Tony Pastor's.

WORTH'S, Huber's, the Gaiety, the Grand, the Harlem Museum, and Doris' two museums, were opened in New York.

CALL for rehearsals of members of Harry Kernell's Co. appeared in THE CLIPPER columns.

JULES KEEN advertised for a "manacher for a derm of years."

WEBER & FIELDS' OWN Co. included for the season of 1891-92: John and James Russell, Filson and Errol, Johnson, Raino and Bentley, Swift and Chase, Morris Cronin, Maud Huth, Dryden and Mitchell, Lavender and Thomson, John Whitman, and Weber and Fields, with Charles F. Cromwell, manager.

P. S. GILMORE and his band were at Manhattan Beach.

J. H. HAVERLY assumed the management of the new Emerson's Minstrels.

MRS. LANGTRY returned to London.

GEO. H. ADAMS was rehearsing with "The Devil's Auction."

REPAIRING TRENTON.

LYNCHBURG, Va., Aug. 14.—Carpenters and painters have been at work on the Trenton, Lynchburg's only exclusive vaudeville house, remodeling and decorating the theatre in preparation for the opening of the season on Labor Day. The Trenton Theatre during the early Summer presented tabloid musical comedies, and several weeks ago was closed in order that repairs might be made for the Fall and Winter season.

Manager J. Bruffey Trent has arranged with the United Booking Offices for his attractions, and will offer five acts instead of four, as heretofore, splitting with Roanoke and Richmond. A new stage is being constructed and a scenic artist has been at work on new scenery for several weeks.

"YANKEE DOODLE DICK."

At Rochester, N. Y., the Tennant Producing Co., headed by Robert Katts, will present on Aug. 24 a new comedy by H. Virginia Kline. The cast will include: Percy Helton, Tom Moore, Etienne Girardot, Scott Cooper, Harold Vosburg, Everett Butterfield, Joseph Adelman, Grace Henderson, Lillian Dix, Edith Maxham and Elsie Glynn. George Marion is stage director, and Harry Alward, advance man.

PINCUS ON THE JOB.

Louis Pincus, the vaudeville manager, who handles acts over Loew, Miles, Pantages and Fox Circuits, claims to have a lot of new material for coming season. He is kept busy looking for classy acts for these circuits.

FOR SHAKESPEARE.

Mabel Caruthers, formerly of the Craig Players at the Castle Square, Boston, will be seen in "The Merchant of Venice" production in Boston, Aug. 24.

ERNIE WANTS TO GAIN WEIGHT.

Ernie Williams, of the Loew booking office, left for a two weeks' vacation. Ernie wants to gain a quarter of a pound.

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ALBERT J. BORIE,
EDITORIAL AND BUSINESS MANAGER.

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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

C. J., Darlington.—We have no way of knowing where and when he last appeared in it.

C. J. B., Union Hill.—He goes with the Burlesque Revue.

D. D. D., Scranton.—1. Booth and Barrett. 2. Lawrence Barrett. 3. Edwin Booth.

L. L. D., Akron.—You are right, Annie Pixley starred in "The Deacon's Daughter."

M. O. N., Elgin.—1. "'Way Down East." 2. "The County Fair." 3. Neil Burgess. 4. Archie Boyd appeared in the road company while Denman Thompson was at the Academy of Music.

E. R. T., Sioux City.—He toured the West with his company for several years before he came East.

"INDECISION."—Louise Montague was the $10,000 beauty with the Adam Forepaugh Circus.

B. C. A., Boston.—1. At the Eagle Theatre (afterwards Standard), New York. 2. At the Fifth Avenue Theatre. 3. The Grand Opera House. 4. Daly's. 5. Palmer's.

CARDS.

G. A., Fall River.—The eldest hand.

H. I. B., Reading.—1. The hand is dead. 2. The penalty should be decided upon before play begins.

X. Y. Z.—1. There is no difference in the value of the different suits, no one taking precedence over the other. 2. You are thinking of the rule applying to suits in 500.

A. G., Ithaca.—1. The points count in this order of precedence: High, low, jack, game. 2. B wins. 3. C should have "called" out. Another hand must be played.

MAX REYNOLDS and JOIE HAYNEN (non-professional) were married July 26 in Jersey City.

THE Bronx Opera House will open Labor Day with Jane Cowl, in "Common Clay," as the attraction.

"THE LITTLE COLLEEN," by Anna Nichols, will receive its first production Aug. 17 at the Folly, Brooklyn.

CONSTANCE COLLIER has been engaged by the Success Film Corp. to appear in "The Eternal Magdalene."

BOURKE SULLIVAN will sing the role of Boris in "Katinka."

JOHN T. KELLY will return to vaudeville early in the Fall, with a new sketch.

THE first production of "The Girl He Couldn't Buy" has been postponed until October.

RAYMOND HITCHCOCK sailed from England Aug. 12, on the *St. Paul.*

NAHAN FRANKO'S BAND has been engaged by the city to give concerts in the Mall of Central Park.

"THE GUILTY MAN" will be given its first New York City production Friday night, Aug. 18, at the Astor Theatre.

KATHLYN WILLIAMS, the well known film star, has signed a long time contract to appear in Morosco-Pallas pictures.

CHAS. F. RIGGS, theatrical manager, has filed a petition in bankruptcy, with liabilities of $6,603, and no assets.

BLANCHE BATES, who was injured Aug. 6, in a runaway accident at Croton-on-the-Hudson, is improving rapidly.

JULIETTE DAY has been engaged by Oliver Morosco for a leading role in "Up Stairs and Down."

THE
CLIPPER REGISTRY BUREAU
Enables you to register, without cost, any material you originate.
SEE COUPON ON ANOTHER PAGE.

MISS NITA, who has been playing the role of one of the bridesmaids in "Very Good Eddie," was married Aug. 4 to Edward Donor, a member of the Winter Garden cast.

GARLAND GADEN and LAURA LORRAINE (Mrs. Gaden), having sold their Long Island home to General du Pont, are spending the Summer at Asbury Park.

GEORGE EDWIN LASK, stage director, has left for New York City after a lengthy sojourn in San Francisco, and will resume his duties as a stage manager this coming season.

THE success of "The Silent Witness" has determined H. H. Frazee to keep it at the Longacre. He will present "A Pair of Queens" at another New York theatre.

SYDNEY SHIELDS was taken suddenly and seriously ill last week, and sailed for her home in New Orleans, accompanied by a doctor and nurse.

KLEANWELL FILM MACHINE CO., to take over patent pending for cleaning moving picture films, incorporated at Trenton, N. J., Aug. 11, for $2,000; Rudolph Rosenfeld, John Ascharwath and A. J. David.

CYRIL MAUDE will return from England the latter part of this month to begin rehearsals of his new play, "The Barber of Mariposa," in which he will be seen the latter part of October at the Empire, New York.

HARRY FRAZEE has signed contracts with the Bendix Salon Quartette, who will supply the entre acte music for the Longacre Theatre this season. Arthur Lichstein will be the solo violinist.

"GO TO IT" goes in rehearsals this week.

BAYARD VEILLER and two brothers are heirs to the estate of their mother, who died May 7.

"THE HAPPY ENDING" opens Aug. 21 at the Shubert Theatre.

"A PAIR OF SILK STOCKINGS" opens the season Sept. 11 at Montreal, Can.

MAUDE FEALY has been engaged by Oliver Morosco for the leading role in "The Brat."

MR. and MRS. ARTHUR MORLEY announce the birth of a son. Mr. Morley is manager of the Schultz Theatre.

GENE BUCK is writing the new production of the Ziegfeld Midnight Frolic for the New Amsterdam Roof.

LEW FIELDS, in "Step This Way," closed at the Astor, Wednesday, Aug. 9, on account of the heat.

WINCHELL SMITH and JOHN L. GOLDEN will present "Turn to the Right," Aug. 17, at the Gaiety, New York.

ARTHUR AYLESWORTH, who plays a role in "Very Good, Eddie," at the Casino, New York, has written a farce, entitled "Never Again."

"JOHN W. BLAKE," by Roi Cooper Megrue and Irvin Cobb, has been put in rehearsal, and will open Sept. 2, at Stamford, Conn.

MARIE TEMPEST will open "A Lady's Name," Oct. 2, in Philadelphia, for a short tour. She will later come to New York in a new play.

LESTER LONERGAN has been engaged by John D. Williams for the role of Costigan, in "Pendennis," in which John Drew will star this season.

PEOPLES' MOVING PICTURE CORP., amusement resorts, moving picture place, incorporated at Albany, Aug. 8, for $10,000; F. Fitzgibbons, A. Lehing and W. K. Hedwig.

"VERY GOOD, EDDIE," at the Casino, is now in the tenth month of its run in New York, and there is every indication that it will soon finish out one solid year.

RAPHAEL KIRCHNER, the Viennese portrait painter, has been engaged by Messrs. Dillingham & Ziegfeld to assist Joseph Urban in decorating the Century.

"HER SOLDIER BOY," a musical comedy, adapted from the German of Victor Leon, by Rida Johnson Young, with music by E. Kalman and S. Romberg, will be produced Sept. 22.

AN UNSIGNED communication reaches us, announcing the birth of a baby girl to Mr. and Mrs. Bosanko (Lola Everhart), on Aug. 3, at their home, in Denver, Colo.

STANDARD FILM MOTION CORP., motion picture films, appliances, furnish amusements, incorporated at Albany, Aug. 11, for $50,000. M. Scudi, W. J. Sullivan and C. Paradiso.

THE M. R. HARDING CO., Max Rosenblatt, president, has leased from the Weed Estate the property at the Northeast corner of Third Avenue and Twenty-first Street, with a frontage of 50 feet on the avenue and 75 feet on Twenty-first Street. A motion picture theatre will be erected on the site.

ACCORDING to an application for letters of administration filed last week in the Surrogate's Court by the decedent's widow, Mrs. Aimee Angeles Considine, the late George Considine left an estate valued at only $5,000. The deceased left no will, and the widow asks that she be appointed administratrix.

JEFFERSON.

A. HEINRICH, MGR.

A house crowded to the doors was the condition here Monday afternoon, and the capital bill presented by Manager Heinrich fully repaid his patrons.

McAleary, a jumper, followed the pictures and won his full meed of approval. He proved to be an expert in his line, doing a routine which included most of the feats done by those in his line. He opens with a jump over six chairs in a row, then barrel jumps, backward and forward, several long jumps, which are veritable "corkers," a remarkably high "hitch and kick," and as a finish jumps from a "rise" on the stage to a barrel on a table, out of it to the stage, and a series of six jumps over as many chairs, spread around the stage. A good act.

Miller and Bradford (man and woman) open with "Nashville, Tenn.," which they sing as a double. The man then sings "Memories," which drew hearty applause. She followed with a song that told of "Pretty Baby," and then gave a dance. As a finish they rendered a medley, which included many of the popular songs of today. A clever act which merited the recognition accorded it.

Canaris and Cleo (man and woman) is the billing used for No. 3 act. Just why is not plain, as the man does the work and the woman is only the usual magician's assistant. Canaris is really a clever exponent of magic, and his broken English patter adds not a little to the merit of his work. His finishing, in which he brings a canary (which he previously makes disappear) out of an egg, is more than ordinarily clever.

June Mills and company (man and woman) scored one of the big hits of the bill—at least, Miss Mills did. She opened with "Oregon," followed with a song which told something about Honolulu. The man then, from the orchestra pit, sang "Asleep in the Deep" in a resonant bass voice, and she closed with a song that told of a midnight ball. Miss Mills is a most unctuous comedienne. She has a rollicking Irish personality that inevitably wins her audience, and the rounds of applause which followed her efforts were justly hers.

The Three Lorettos (two men and a woman) do a combination musical, dancing, comedy act. They open with cornet, trombone and saxophone. Then follows a saxophone trio. Then the smaller of the two men does a dance while his male partner plays a violin. The smaller man then gives a most striking imitation of Charlie Chaplin. This was followed by a violin solo by his male partner, in which he played "Listen to the Mocking Bird" with intricate variations. They finish with cornet, trombone and saxophone. An excellent act. They were forced to take six or seven bows.

"Types of Stageland" was presented by a man and woman, and proved to be one of the most entertaining acts on the bill. It is a little sketch which depicts the jealousies which exist in the lives of some professional couples, even though they are "old married people." Each tries to take the "spotlight" from the other, and everything is at "sixes and sevens" until the death of the wife's mother brings them to their senses. It is a well conceived little sketch, showing the dressing room as well as the stage of a theatre, and the work of each was capital, as they are clever players.

Fletcher, Libby and McCabe (two men and a woman) do a clever act, which would be greatly improved if the man doing the messenger boy were to cut out one or two of his lines which border on the "blue." He is a clever performer and does not need such lines to get laughs. They open with "Cider Time," which they put over in great shape. Then followed "Come Back to Arizona" by the woman. Then a song which had for its theme "Go to Sleep." The songs were well put over, and the patter was bright and laugh getting. A trio of clever performers.

Seabury and Shaw (man and woman) do a clever dancing act. They open in one, she as an artist and he as a golfer. Then to full stage and a solo dance by the lady. Then a solo dance by the man. They finished strong with a "cake walk" dance. *Whit.*

Henderson's, Coney Island.—This week's bill includes: Stella Mayhew and Billee Taylor, the Stan Stanley Trio, Mullen and Coogan, the Three Alex, Gibson and Guinan, Ernie and Ernie, Dooley and Rugel.

SOPHIE TUCKER was a feature at the Isleworth Cabaret, Atlantic City, N. J., last week.

PALACE.

ELMER F. ROGERS, MGR.

The cool weather had its effect with the audience here, as the largest crowd of the Summer season was in attendance Monday night.

Those who were fortunate enough to secure a seat witnessed one of the best and most evenly balanced programs in many weeks.

Grace La Rue, with charm, grace and personality to spare, captured a remarkably big hit. Responding to some twelve bows, Miss La Rue spared the audience the time of making a speech, utilizing the three or four minutes in rendering another song. Her costumes were really creations. Her best songs were: "Love Me at Twilight," "They Wouldn't Believe Me" and "Some Sort of Girl." Charley Gillen, at the piano, rendered a classy selection that brought him plenty of applause.

The second honors fell to Nat Wills, who is making his comeback in vaudeville. Nat is presenting almost an entirely new act since he last appeared here, and the change was welcomed by the large audience. "Reading Telegrams" was his principal feature. He has retained the operatic and popular air medley, and sent it over with the usual results.

Ivan Bankoff and Lola Girlie, with Adeleine Harrison and corps de ballet, scored heavily. Their offering is about the cleverest seen on the boards, and particularly here they are always sure of a big demonstration. The same routine of dances was given. The costuming of the different numbers has been well looked after. "La Chasse," by Girlie, and "La Marche Bankoff," by Bankoff, stood out as features.

Bert Melrose romped in here with a laughing hit, with his funny fall and excellent pantomime. Bert had no trouble in getting them, and holding them until the conclusion of his meritorious work. His antics in climbing the tables is one of vaudeville's best laugh producing stunts, and never fails to get over with a bang.

Ed. Flanagan and Neely Edwards returned with "Off and On," a skit that seems never to grow o'd. The boys tried something new here last season, but they wouldn't have it, so they have gone back to this classic. There isn't a dull moment the fifteen minutes they are on, and the crowd just laughed themselves hoarse.

Harry Tighe and Miss Jason, subbing for Wentworth and Tombes, are still wasting their time with poor material. The writer has caught their performance in four New York houses during the season, and in each one they have just about got over. The line of talk is only good in spots. Tighe gets them one minute only to lose them the next. Both are capable of a better vehicle. Miss Jason sang well, and surprised the audience with a rich high soprano voice. Tighe tried to sing a song but gave it up after a verse and chorus.

The Danube Quartette, the casting marvels, opened the show and made it hard for the following act. Here is about the greatest act of its kind that vaudeville has ever witnessed. The boys do seemingly impossible feats with ease and grace that marks their entire performance.

Frances Pritchard, with Carl Herman and Coleman's Russian Orchestra, presented a repertoire of classical dances, and only went over fair. (See New Acts.)

Violinsky, with his violin and piano, met with a good reception in number two position. *Jack.*

AMERICAN.

CHAS. POTSDAM, MGR.

Monday night, Aug. 14, there was a pleasing vaudeville show on the roof.

Yamada, a Japanese young man, opened the show with roller skating and juggling. He is a very good skater, and does a good act for this position. His closing trick of juggling two plates full of water on each end of a rope across his shoulders brought him back for two bows.

Niblo and Nugent (two men) do a corking good act in one, with talking, singing and dancing. Their opening number, "Are You From Dixie?" started them off well. They both are good dancers, and will fit on any bill on this circuit. Were awarded two bows.

Ford and Leslie (man and woman) do a classy singing and dancing act. They could not get their special scenery up on the roof, but in spite of that, act went well. Eddie Ford is a cracker jack dancer. Miss Leslie makes three changes of gowns, all of which look pretty. The act will fit on any bill. Took four bows.

Jack Symonds, in one, with a routine of talk and comedy songs, got the laughs. He works with ease and knows how to get a joke over. Received two bows.

McIntosh and Musical Maids (man and three women) closed the first half. This is a classy musical act. The ladies in the act, with their kilts, looked comely. McIntosh's routine is well laid out, and the opening with the three maidens playing the drums and McIntosh the pipes, with the sword dance included, started the act going well. A classical number sang by one of the ladies, was well rendered. The comet solo by man, assisted by three ladies with violins and piano, was well applauded. "Annie Laurie," sang by quartette, was within the picture. Their finish with brass in a medley of rags, brought them back for four bows.

Louise Mayo opened the intermission with a piano songs. She has a good routine of songs. Her opening number, "I Love a Piano," with her seated at piano, went over. Her second, "I Should Worry What People Say," was a good comedy song, and put over well. "They Call It Dixieland" was well rendered to applause. "Sweet Venetian Rose" showed her voice, with an operatic medley at finish. Her closing number has the earmarks of a hit. "Do What Your Mother Did" brought her back for four bows.

Don Mullally and company (two men and woman), in a comedy sketch, started the laughs. The story of young married couple always quarreling. The wife's brother trying to fix things. Husband brings strange baby home. The situations are funny at all times. The players slowed down as the finish. A little more "pep." At finish took two curtains.

Viglione Parsifal, a baritone singer of operatic fame (see New Acts), took four bows.

Woods Bros Trio (two men and woman) closed the show, and held them in. They do a good ring act. They work at all times, no stalling. This act will fill this position on any bill on this circuit. Took two bows. *Sam.*

PROCTOR'S FIFTH AVENUE.

WM. QUAID, MGR.

There is a rathskeller act down at the Fifth Avenue this week that should make 'em sit up and take notice in the swiftest of vaudeville company. The turn in question was the hit of the show Monday night, and as it stands would have been just the thing to strengthen several musical comedies that have opened this season and fallen by the wayside because they lacked a real novelty.

Goelet, Harris and Morey are the three musical young men who registered the above mentioned strong impression.

Dyer and Fay, a two man comedy talking act with plenty of good bright material, made them laugh their heads off. They kept the fun going at a mile a minute clip while they occupied the stage. The boys were assisted at the finish by a comely young woman, who added a touch of class to the act.

Handers and Millas (two men) are the niftiest sort of eccentric dancers imaginable. One of the team is a corking nut comique, with a method that is as easy as it is original. The hat business by both is immense.

Pat and Peggie Houlton are a youthful coup'e who carry enough scenery to stage a "production." The little girl is cute, and sings well. The boy dances nicely, and with practice should learn to handle dialogue acceptably. The Houltons should forget a bunch of their present routine of "gags," and do more singing and dancing. That's more in their line than "acting."

Gordon and Gordon start off like a couple of English Music Hall song and dance men. It is an acrobatic act featuring some great ground tumbling and a routine of exceedingly difficult contortionistic feats by both members of the turn, each seemingly possessing the knack of dislocating his bones at will. Gordon and Gordon, in a few weeks, should easily make the best houses. They are comers.

"The Top of the World" Dancers, a standard vaudeville number, was a classy offering that gave the proceedings a regular Broadway tone. There is a little girl in this act who dances with the comedian and lends a number or two. Some Broadway manager will catch her if she don't watch out.

"The Pretenders" (see New Acts), a comedy sketch with a very pretty set, is well played, but in its present form a trifle too talky. *Rik.*

Proctor's One Hundred and Twenty-fifth Street (John Buck, mgr.)—Bill for 14-16: McIntosh and Musical Maids, Gray and Granville, Billy Kenny, Burke Sisters, La Belle and Williams, "Prosperity." Last half: "My Neighbor's Garden," Mildred Haywood, Bolger Brothers, Fay and Bentley, Vanda Merr, and Mr. and Mrs. Phillips.

AMONG those who enjoyed themselves at Atlantic City, N. J., last week were James McIntyre and Mrs. McIntyre, who motored down Aug. 10 for a few weeks' stay; Lew Hearn, who combined pleasure with business at Keith's; George W. Leslie and George W. Monroe.

JERE SHAW and IRVING ALCES are the tenor soloists with Martini's Orchestra and Vessella's Band, respectively, at the Steel Pier, Atlantic City.

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NEW VAUDEVILLE ACTS

"The Pretenders."

20 MIN., FULL STAGE. SPECIAL SET. RURAL COMEDY SKETCH.

Proctor's Fifth Ave.—"The Pretenders," written by Hugh Herbert, possesses an excellent idea for a rural comedy sketch, and while in its present form it is slightly inclined to long stretches of dialogue which makes it appear rather talky, is on the whole an entertaining little playlet.

An old farmer does not want his daughter to marry a worthless millionaire's son, so he frames up an innocent little scheme to fool the girl. It happens that father isn't so wise, because the chap he frames up the game with is really the millionaire's son. Love finds a way, and everything ends in sunshiny fashion. All things considered, this playlet is not up to Mr. Herbert's best standards of sketch writing. With playing and consequent revision it should improve greatly. The three players involved in the sketch's unfolding, an old character man, an ingenue and a juvenile, are all competent. The work of the old man was exceptionally good. *Rik.*

Viglione Parsifal.

12 MIN. IN ONE.

American.—Viglione Parsifal, billed as the distinguished operatic star, did not come up to expectations. His opening, "Prologue of Pagliacci," was well rendered. His costume was all wrong, a green clown suit, with lace at bottom, and an old derby in hand. His second number, a popular ballad, "I Was Never Nearer Heaven in My Life," does not fit him. He then did an imitation of a violin, which was well applauded. An Italian song, "Marie, Marie." His closing song, "Mother Machree," was well put over. He is a tall chap, and looks like an Italian. Has a rich baritone voice, and with the right routine will fit on any bill on this circuit after fixing up a few details. *Sam.*

Frances Pritchard.

20 MIN. FULL STAGE.

Palace.—Making, as the program states, her debut in vaudeville, Frances Pritchard, assisted by Carl Hemmer and Colema's Russian Orchestra, only met with a lukewarm reception.

Her offering is barely out of the ordinary class, and but for the good position given her would have fared rather badly.

The ordinary dancing that has been in vogue at this house for some time is offered by Miss Pritchard and her assistant, with results that do not seem to warrant any extra billing. About the best thing in the act is a violin solo by Max Wolin that took several bows.

As a filler in, the act will go, and that lets it out.

Miss Pritchard looks pretty and wears several beautiful costumes. *Jack.*

CHICAGO VAUDEVILLE.

AUG. 14.

MAJESTIC.

Beeman and Anderson opened with clever roller skating.

Britt Wood followed with banjo and mouth organ selections, incorporating impersonations.

Cartmell and Harris sang "Aeroplane Honeymoon" and other special songs, introducing comedy talk while dancing.

Webb and Burns played several instruments, singing "By the Shores of the Irish Sea," livening things up with Italian dialogue.

Travers and Douglas have good sketch entitled "Meadowbrook Lane," with sentimental home plot.

Arthur Deagon made a decided hit singing "Shades of Night," and gave imitation of a drunken girl on New Year's Eve, and rendered "I Watched You Grow Up With the Flowers," the special song which Wolfie Gilbert recently wrote for him, to many encores.

Brice and King sang "Dangerous Girl," "Out of the Cradle," "Ireland Must Be Heaven," "Iona," "Dixieland," "He May Be Old" and "I've Got a Million Dollars' Worth of Love." Their medley went big.

Williams and Wolfus repeated their famous freak piano act and got a big hand.

Robbie Gordone, posing act, revealing ten carefully chosen selections, completed the bill. *Casper.*

McVICKER'S.

William Schilling and company of six headlines, presenting the mystery farce called "Wanted, John Douglas." On the bill are: The Empire Comedy Four, boys with comedy and melody; Three Marconi Brothers, billed as "The Wireless Orchestra;" the Three Regals perform feats of strength, and Nancy Fair, in original songs, gives impersonations of stage favorites.

COLUMBIA THEATRE
BWAY, 47th STREET, N. Y.
'RAG DOLL IN RAGLAND'

MELODY LANE

CHAS. K. HARRIS' BULLETIN.

Van and Schenck chose "It's a Long Time Since I've Been Home" for their feature song, and it goes without saying that they chose wisely and well. The audience, upon leaving the theatre, hum and whistle this catchy tune, and Mr. Harris sure did pick a great "find" in this remarkable syncopated ballad, which looks as if it will sweep the country as no other ballad has done in years.

Frank Morrell is still making the hit of his career singing Chas. K. Harris' sensational Irish ballad entitled "All I Want Is a Cottage, Some Roses and You." Nothing can induce Frank to change, as he claims it is the biggest hit he has ever sung in his act.

The Primrose Four introduced Mr. Harris' latest high class ballad entitled "Come Back" (Let's Be Sweethearts Once More), at the Brighton Theatre last week, and stopped the show. The demand of the audience for about five encores gave them a genuine surprise, and they are thoroughly convinced that this song is going to be another good old time Harris ballad success.

The most unique and original baby song written in twenty years, is the verdict of all the singing profession, who predicted "The Story of a Soul," by Leo Woods and Chas. K. Harris, for their feature song. No voice is necessary to sing it—the lyric alone is a sensation, and the music is in accordance with all the famous Harris melodies.

"Songs of Yesterday," the one novelty song sensation of the season. As old time songs are all the rage at the present time, Mr. Harris—always up to date—has welded together twelve of his most famous old time hits, including "Break the News to Mother" and "After the Ball." As soon as the audience hear the first strain they join in the singing. This song never fails to take four and five encores.

MORRIS' BOSTON OFFICE.

Jack Mendelsohn, Morris' Boston manager, writes us that "Quaker" is still the big song in Boston, and claims that there is not one person in town that don't know the song. You can hear people whistling the song on every corner of any street. Jack also claims that his sales for the month of June and July were just twice as much as last year. We have had two hits here this past year, and the way things look now "One Day" will go over without any trouble at all. "Quaker Town," so claims Jack, had the biggest displays in the ten cent stores that was ever known in Boston, and our "One Day" displays will more than keep Boston guessing this Winter. Shepard and Ott just closed in Portland, Me., where they sang "Quaker" and "Small Town Girl," and Jack says that this act can sure put over a song. They play in Boston for the next five weeks, then off for a full season's work. With the Gorman Show at Medford Park this week, Hendry and Irwin are singing "Quaker," and they are the hit of the show. This act without a doubt is one of the best dancing acts we have in the East. Francis Maguire, one of Boston's own singers, who just closed a big engagement in Portland, Me., is also with the show doing his act, and his singing of "Seems to Me Like Yesterday" brings him back for a great many encores.

CAUPOLICAN AND HIS PROTEGE.

Chief Caupolican, the well known Indian singer, is at present filling a number of chautauqua engagements. During his stay in the vicinity of Toledo, last week it chanced that a protege of his, Alice Cole, was billed at the leading vaudeville house in Toledo. The chief paid a surprise visit to hear her. Miss Cole is that *rara avis*, a female tenor, and her voice certainly justifies that unusual classification. Chief Caupolican sat in a box and listened to Miss Cole singing the latest Ball-Brennan ballad hit, "Turn Back the Universe and Give Me Yesterday." It was so splendid that the Indian singer could not help himself—he just had to rise in his box and join with Miss Cole in the singing of that wonderful refrain. The effect was electrical. The audience greeted song and singers with unbounded enthusiasm, and would hardly let the next act get going. M. Witmark & Sons, publishers of "Turn Back the Universe and Give Me Yesterday," say this is the record song for a sensational start towards the goal of smashing hits.

BRICE AND KING'S OPINION.

Brice and King's opinion of a song is the last word in opinions. These two musical comedy and vaudeville stars have possibly sung more song hits than any other two people in their fields of endeavor.

Elizabeth Brice and Charley King visited Wolfe Gilbert at the Stern professional department, and heard "Out of the Cradle Into My Heart." They were both filled with unbounded enthusiasm and unstinted praise. To prove that their opinion was honest and unbiased they rehearsed the song and placed it in their repertoire of hits. Chicago, next week, will get a real interpretation of "Out of the Cradle Into My Heart." Brice and King will sing it at the Majestic. Likewise will they sing Stern's other hit of hits, "My Own Iona."

MERIT WILL WIN.

When Gilbert, Friedland and Franklin wrote "Shades of Night" there were a few sceptics who said it was too high class—they were wrong. The trend of the public taste is for the better things in music. "Shades of Night" is one of the stars of the best in music this year. Worthy of a production, but having been written at a non-producing time of the year the song was published and given to the best singers and instrumentalists in the varieties and burlesque. Nothing could stop it. Right now it is a gigantic success and one of the best sellers on the market.

HARRIS SONG GOES BIG.

Everybody knows that J. Aldridge Libbey originally inrtoduced Charles K. Harris' biggest ballad hit, "After the Ball." Libbey, who is now singing in and around Chicago, put on Charles K. Harris' "All I Want Is a Cottage, Some Roses and You" the other day (twenty-three years after he first sang "After the Ball"), and he declares the song made a bigger hit with his audience than any he has used within recent years.

A BETTER CHICAGO.

Mayor Thompson is reiterating his plea for beach line carnivals that would induce Southern people to come to Chicago and spend their money. The mayor believes that a proper line of lake front pleasure spots would bring millions to the city's business men. It is likely that big amusement ventures will result from the mayor's plan ere long, as he still has several years to serve—and has begun his administration in a way that means much good work must be done to redeem the good standing of the men in power.

MARDI GRAS SEASON.

The last week in August will witness the recurrence of the Mardi Gras season in Chicago outdoor amusement parks. The ideal weather which brought unprecedented prosperity to the parks during the season now closing, seems likely to continue, and Riverview, Forest Park and White City promise more elaborate doings than have ever been staged in the West. Preparations are being made for mammoth crowds, and new features are contemplated, calculated to satisfy all tastes.

ADOLPH EISNER HERE.

Adolph Eisner, formerly manager of the Western Vaudeville Managers' Association film department and the Mutual Chicago office, came to Chicago with his wife last week to be present at the wedding of his brother, Elmer, who married Elsa Rubel, a Chicago society girl. Adolph Eisner is now engaged in the film game, on his own hook, in New York.

A NEW YORK GIRL CO.

This show presents "Ninety in the Shade," in two acts, with Harry Bentley, Clare Evans, Irving Sands, Walter Pearson, Morey Clark, Babette, Francis T. Botsford, Mamie Mitchell, Sylvia Brady and Jane Pearson in the cast.

The chorus: Jean Spector, May Johnson, Anna Bentley, Babe Mills, Gertie Mills, Ross Irving, Mabel Orell, Kitty Moon, Marie Hausman, Tess Clark, Beatrice Oliver, Lulu Le Roy, Marie Chalmers, Sadie Pries, May Russell, Stella Hill, Marie Sheldon, Edith Armitage, Lucia D. Fayiant, Albert Ladden, Archie Evans, Morey Clark, Johnny Mills, James Gilson, Raymond Jones, Robert Newton, H. Lutz.

The staff: Peter S. Clark, manager and treasurer; Julius Michel, business manager; Rudolph Baumann, musical director; Charles A. Brown, carpenter; Wm. F. Grubler, electrician; Alexander Lanigan, properties; Mabel McFee, wardrobe.

ENDOWMENT FUND FOR VAUDEVILLE ACTOR.

MANAGER AND PERFORMER TO CO-OPERATE.

NATIONAL VAUDEVILLE ARTISTS' ASSOCIATION ACTIVE IN PROJECT.

At last the vaudeville performer is to have that which should have been his years ago—an endowment fund. This is the present plan of Vaudeville Managers' Protective Association and National Vaudeville Artists' Association.

According to a decision reached last week by the V. M. P. A., this organization will give its full co-operation to the N. V. A. in an effort to provide an endowment fund to be distributed in the nature of insurance among the families of vaudeville performers.

Aside from the action of the V. M. P. A. as a body, a number of leading vaudeville managers throughout the country have individually voiced their sentiments in favor of the movement, and many other managers will, no doubt, join in the procession.

Friday, Aug. 18, has been set aside at the Palace, by E. F. Albee, and the American, by Marcus Loew and Joseph Schenck, for benefits for the endowment funds. Besides the regular bills at each theatre, extra headliners will appear.

The receipts from these performances will be turned over to the N. V. A.

The object of the N. V. A. is to help out the sick and needy members in good standing, and in case of death monies will be turned over at once to the widow or other beneficary, without the usual red tape so common in these cases.

ACADEMY TO OPEN 21.

LYNCHBURG, Va., Aug. 14.—The legitimate season in Lynchburg will open on Aug. 21 with Gus Hill's "Bringing Up Father in Politics" as the attraction at the Academy of Music. The film spectacle, "The Fall of a Nation," will be shown at the Academy during the week of Aug. 28, and immediately thereafter the bigger shows will begin to fill in dates on the local schedule. Samuel H. Jolliffe will personally manage the Academy this season.

DUMONT'S MINSTRELS OPENING.

Dumont's Minstrels open the season in Philadelphia, Saturday, Sept. 2, with the usual matinee.

A number of new faces have been added to the company of performers who have become famous elsewhere, and it is to be hoped will jump into favor here also.

The company is made up of Vic Richards, a favorite here with Dumont's audiences; Eddie Cassady, Bennie Franklin, Alf. S. Gibson, Tom Malone and Harry Patterson. A new comedian, named Billy Doss, will make his first appearance with Dumont. He is well known elsewhere, and it is predicted he will quickly become a favorite. George Bradley and Billy Sheldon, of last season's singing department, are retained, and Lew Russell, a vocalist with a phenomenal voice, is added; also George Martin Allman, a character vocalist and specialist. "The Shark Scare" will be the opening burlesque, with some novel acts in the olio.

Probably a musical act or a specialty, by Eddie Goldrick, may be introduced. The company may perform in Dover, Del., and Chester, Pa., previous to opening in Philadelphia.

ELKS HAVE MOVED.

The residents of the Elks Home, who have been quartered in the Jetter Building while the new home was under construction, moved to their new quarters Monday, and all of them are glad to get back "home." Everything there is new, modern and convenient, and the seventy-eight residents are spending their days in ease and luxury. Only four cottages are being occupied, but it is understood that there are quite a number on the list, and it is expected that the other cottages will be filled within the next few years.—*Bedford* (Va.) *Bulletin*, Aug. 10.

GLASER TO PRODUCE.

Vaughan Glaser, the well known leading man, intends entering the producing field this season. In Rochester, N. Y., where Mr. Glaser has a large following, he will try out in stock, "Bonnie," a new play, by Maravene Thompson, a magazine writer of considerable reputation. Keith Wakeman, Lucille La Verne and several other players have been specially engaged for the production.

NEW THEATRE FOR WORCESTER.

A theatre, which, it is estimated, will cost $1,000,000, is being planned for erection in Worcester, Mass. The site is directly opposite the Worcester City Hall and is considered an ideal location for a playhouse.

Several Boston capitalists headed by the Gordon Bros., and two New York theatrical men, are said to be interested in the venture.

AMERICAN GIRL TAB. CLOSES.

H. D. Zarrow's American Girl Co., which has been on the Gus Sun Circuit for fifty-four weeks, closed for the first time in its three years of success, Saturday, Aug. 12, at Lynchburg, Va., reopening on the Sun Circuit in Petersburg, Sept. 4. Mrs. and Mr. Zarrow will go to New York to purchase new wardrobe, scenery, etc. Mr. Zarrow will also have a new musical comedy tabloid the coming season, opening in Petersburg, Va., on the Sun Circuit, Aug. 11. The new company will be known as H. D. Zarrow's Little Bluebird Co. Both shows will have three complete changes, with special scenery for each bill. The Little Bluebird Co. will be under the management of its principal comedian, Jack Fuquay.

NOT A VIOLATION.

SYRACUSE, N. Y., Aug. 14.—A test case in regard to the keeping open of moving picture theatres on Sunday was recently made in this city. E. Cornell, manager of the Eckel Theatre, was on trial before a jury in Police Court, charged with violation of the law in keeping open on Sunday. The jury returned a verdict of "not guilty."

"A LITTLE BIT OF FLUFF" COMPANY ON THE WAY.

Herbert Jay's London company, which will present the farce, "A Little Bit of Fluff," at the Thirty-ninth Street Theatre, beginning Aug. 28, sailed from England Aug. 12, on the steamer *St. Paul*.

"A Little Bit of Fluff" is from the pen of William Ellis, and has been presented with great success at the Criterion, London, since October of last year. The original English company is being brought to America.

AMPHION TWO A DAY.

The Amphion, Brooklyn, N. Y., opened Monday, Aug. 14, all renovated and decorated, and will play six vaudeville acts and pictures at popular prices, two shows a day, excepting Saturday and Sunday, three shows, under the management of Frank D. Williams. All new scenery has been installed and a seven piece orchestra.

FRENCH TO PUBLISH THOMAS PLAYS.

The Samuel French, Ltd., has arranged with Augustus Thomas for the publication in their library edition of five of his plays, namely, "The Witching Hour," "In Mizzouri," "Mrs. Leffingwell's Boots," "The Harvest Moon" and "Oliver Goldsmith."

It is Mr. Thomas' intention to write for each of these plays a little preface that shall bear somewhat upon the technical side of play writing.

BIG NAMES FOR PROCTOR BILLS.

Proctor's One Hundred and Twenty-fifth Street Theatre and the Fifty-eighth Street house will play two big names on their regular eight act bills, beginning week of Sept. 4.

EDWARD C. WHITE, GENERAL MANAGER.

Benjamin Rosofsky has appointed Mr. White general manager of his New York offices. Among the Rosofsky enterprises will be an American grand opera, "Ramona."

GERMAN THEATRE MANAGERS TO CO-OPERATE.

The prospects of two rival German theatres in this city next season has most fortunately been removed, for, following the general trend of the times, Rudolf Christians, director of the Irving Place Theatre, and Hans Bartsch, director of the contemplated German Bandbox Theatre, in East Fifty-seventh Street, have decided to co-operate and amalgamate their forces. The plan is a happy one, inasmuch as it will permit a wide variety of production and repertoire, the larger spaces of the downtown house allowing scope for musical pieces and other works requiring extensive apparatus, and the smaller confines of the uptown edifice affording ideal surroundings for plays of a more intimate nature, on the order of the Berlin Kammerspiele.

The past achievements of the two men now at the head of the new project should be a sufficient guarantee for its high aims and ideals. Mr. Christians is an actor-manager of tried qualities, while Mr. Batrsch has been the intermediary through whom, for years, many of the best European plays and comic operas have been transplanted to the American stage. His personal connections with all the important foreign authors, composers and publishers will enable him to continue successfully for his patrons the importation of novelties from abroad.

The Irving Place Theatre is to open on Wednesday, Sept. 27, while the Bandbox Theatre *premiere* is scheduled for Friday, Sept. 29.

INTERNATIONAL STARTS.

The first theatre to open on the International Circuit was the Imperial, Chicago, at which house "Uncle Tom's Cabin" played last week. The National, Chicago, and Lyceum, Detroit, open this week, the former with "Uncle Tom's Cabin," and latter with Vogel's Minstrels.

Sept. 4 will see every attraction and every theatre on the circuit in operation.

BUSY BOOKERS.

Some of the acts booked the coming season by Rose & Curtis are: Irving Berlin, Morris and Allen, Saharet, Ollie Young and April, Paul Armstrong's "Romance of the Underworld" (seventeen people), Paul Armstrong's "Bank's Half Million," Paul Armstrong's "To Save One Girl," Paul Armstrong's "Held For Ransom" (seventeen people), "On the Rio Grande" (girl act by Junie McCree; ten people), "Matinee Girls" (sixteen people), Lasky's Red Heads, Lasky's Society Buds, "Ankles," by Richard Warner; all of Menlo Moore's productions, all of Dwight Pepple's productions, Walter Brower, Howard, Kibel and Herbert, Spencer and Williams, Knapp and Cornalla, Staley and Birbeck, Alexander and Scott, Retter Bros., Bob Yosco, Goelet, Harris and Morey, Golding and Keating, Hopkins and Axtell, Fanton's Athletes, Martha Washington Girls, Queenie Dunedin, Bernhard and Meyers, Maurice Abrahams and Eddie Cox, Willis, Hale and Brox.

P. B. C. OUTING.

The colony at Fairhaven, N. J., is fast losing its members, who have been called back to duty. A lawn party on Aug. 31 will mark the closing of this season's festivities.

MRS. HORNE RETURNS.

Mrs. Mary Horne, the English actress, returned last week from Liverpool on the American Liner *Philadelphia*. Mrs. Horne lost her husband, who was a captain, her brother and six cousins, in the war. She will play the role of Pleasure in "Experience" this season.

Jessie Glendinning, an actress, sister of Ernest Glendinning, accompanied her.

KEITH OPENINGS.

Keith's Alhambra and Keith's Colonial, New York, will open the season Sept. 4. Harry Bailey will manage the Alhambra, and Al. Darling will pilot the Colonial.

POSTPONED PRODUCTION.

The "Gold Wanted" Co. has been disbanded.

MRS. HUGH D. McINTOSH, wife of Hugh McIntosh, of Australia, is in Boston at the present time with Mrs. Harry Rickards. They are making a tour of the States.

National Vaudeville Artists' Day

Friday, August 18, at

B. F. KEITH'S PALACE THEATRE

THE ENTIRE PROCEEDS OF THE EVENING PERFORMANCE TO BE DONATED TO THE NATIONAL VAUDEVILLE ARTISTS, INC.

In conjunction with the regular show many prominent members of this organization will volunteer their services

ALSO

MARCUS LOEW'S AMERICAN

THEATRE AND ROOF

Friday Evening, August 18

THE ENTIRE REGULAR SHOW

In addition to many well known artists playing the Loew Circuit and members of the National Vaudeville Artists, Inc. This generous donation, given by members of the Vaudeville Managers' Protective Association to assist the N. V. A., is a realization of the harmonious feeling between the vaudeville artists and the vaudeville managers

The net proceeds of these performances will be used to assist the National Vaudeville Artists in establishing a sinking fund for beneficial purposes.

The members of the Vaudeville Managers' Protective Association will donate one day's receipts in each year to the National Vaudeville Artists, Inc., this day will be known as the

National Vaudeville Artists' Day

No advance in price of admission at either of the theatres on VAUDEVILLE ARTISTS' NIGHT.

ENTERTAINMENT COMMITTEE

EDDIE LEONARD, Chairman.

National Vaudeville Artists, Inc.,

WILLARD MACK, Pres. HUGH HERBERT, Vice Pres. MAY IRWIN, Treas. HENRY CHESTERFIELD, Sec.

THE FINE ARTS.

Guy Hardy and A. L. Perry have leased the Fine Arts Theatre, Chicago, and will open the house with increased seating capacity and enlarged stage, with a new musical comedy.

JOSEPH SANTLEY RECOVERED.

Joseph Santley, who has entirely recovered from the effects of an operation, will open with "A Pair of Queens," and is also booked for roles in "Betty" and "One Day in May."

A REMARKABLE RECOVERY.

The following letter is self explanatory:

"DEAR CLIPPER: I know the readers of your valuable paper will rejoice with me when they learn that my foot is entirely cured and made good as new by that most wonderful of surgeons, Dr. Max Thorek.

"I came to him from Texas, when on the verge of despair, after being told by a well known doctor in Texas that amputation was the only resort left.

"The cause. I got an infection in my foot in Wheeling, West Virginia, almost four years ago, during the flood. I consulted doctors from Pennsylvania to Texas; was under the care of one doctor for nearly two years. Last October my foot, to all appearances, was cured. I accepted an engagement in Texas with a well known manager, but after a few weeks the old trouble returned, and I was forced to give up my work. And again the forlorn hope of consulting doctors.

"With loss of foot, and perhaps life, staring me in the face, it occurred to me to come to Chicago to Dr. Thorek, of whom I had heard through friends of your paper. After two days and nights of intense suffering, both physical and mental, I arrived in Chicago, and immediately consulted him. He examined my foot, and told me he could save it through an operation, and many weeks of confinement and care here at the American Hospital.

"The operation consisted of scraping the sole of the foot to the sinews and grafting flesh from my side to the foot (not an ordinary skin graft, but an actual flesh graft). And now, after thirteen weeks, I leave the hospital with my foot in perfect condition, good as it ever was, with hardly a trace of a scar to tell the tale, and my general health in excellent condition.

"I feel like a debutante, eager and fitted to resume my work, and I would like to tell everybody in this glorious little old world what this heaven sent man is doing for humanity, and it behooves every member of the theatrical profession to help promote his policy of the new American Theatrical Hospital.

"Thanking you in advance for this space in your valuable paper, Sincerely, MARGIE NEWTON."

REGISTER YOUR ACT.

PROTECT WHAT YOU ORIGINATE.

THIS COUPON will be numbered and attached to your material, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to **THE REGISTRY BUREAU,**

NEW YORK CLIPPER, 47 West 28th St., New York.

..... Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

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Address.....

When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered in THE CLIPPER Registry Bureau. Get the idea?

IN PREPARATION for the opening of the Interstate Fair, at Trenton, N. J., on Sept. 25, Col. M. R. Margerum, secretary, last week moved his office from the Commonwealth Building, that city, to the Fair Grounds, in Hamilton Township.

OTTO HAUERBACH is a busy man these days. He is writing a comedy for Charles Dillingham, touching up his "A Pair of Queens" for H. H Frazee, and has just completed a new operetta for Arthur Hammerstein.

LIVE NEWS

BURLESQUE

ROUTSE REVIEWS

BY MILL.

LID LIFTERS.

Saturday night, Aug. 12, a close night, I went over to the Gayety, Brooklyn, expecting to see a fair show. I was fooled. It was a fine show.

The opening first part, "Are You a Count?" book by Jack Singer, was full of life, and for the first performance went over without a slip.

Harry Lang, principal comedian, as "Isidore," more than made good, he working hard at all times and did not overdo any of the comedy. He is a genuine comedian.

Dolly Sweet, as Lotta Coyne, stood out during the first part, making four changes of costume, mostly knee dresses, and looked charming.

Frank (Bud) Williamson, as Steve Mum, was a good foil and a capable kidding straight man. He kept the action going at all times.

Harry Van, as Dope Kelly, did a good impersonation of Lew Kelly, using most of the lines made famous by Lew with the Behman Show.

Alice Robertson, as Tillie, did well with what little she had to do, except her number, "I Love a Piano," which should be changed to something more suitable. Her dancing at the finish got the encores.

Fred Robb, as Mr. Coyne, the father, played the Irish part to satisfaction.

Russell Hill, as Count Castellane the excitable Frenchman, helped to get the laughs and has a good singing voice.

Most of the comedy was bits of business done in the Behman Show, converted, with Lew Kelly's lines divided between Van and Lang.

The chorus girls are mostly large women. Among the ponies there are only three small out of sixteen girls, which are Effie La Brooks, Ethel Brady, Gertrude Kingsley, Jac Grey, Lucille Carleton, Helen Walders, Eva Grenison, May Lang, Nora Henry, Pauline Muhlbaur, Louise Walton, Ruth Brady, Dorothy English, Elita Chester, Gertie Wilson, Marie Gordon. The girls are all good workers and worked without a miss.

The numbers include: "Honest Injun," by Lang and Williamson; "I Love a Piano," Alice Robertson; "Two Key Rag," by Dolly Sweet, was well applauded; "Oo-La-La," by Russell Hill; "Someone to Baby Me," by Dolly Sweet, was an audience number, and did encore after encore; "Do My Family a Favor," a double by Hill and Sweet, was well rendered; "Fandango," by Harry Van, went over; "Romany," by Hill and Lang, was the big hit; Lang whistled the chorus and had to do eight encores; "Anna Held," by Dolly Sweet, a single, was well done; "Some Girls Do," by Harry Lang, was an innovation for the finale. He picks a girl out to sing the chorus and, when finished, the curtain would come down. The number was well applauded.

The Olio opened with Rob and Robertson in comedy talk, singing and dancing. They have a pleasing act.

Ora Ental, the extra attraction, more than made good. The opening dance, in one, before plush drop, is clean, and not offensive, and when she got to work on the trapeze she received applause for every trick she did. She can play on any bill in burlesque or vaudeville.

Dolly Sweet, a single with change of three costumes, sang three songs. "Sweet Babette" was the popular number—went well. Her closing song, "Pussy Cat," is a bit *risque*. She carries a large cat in her arms while singing the song, and at finish it got a big hand.

"A Night in Chinatown" followed. In a card game, Williamson, as the Bad Cowboy, and Lang and Robb, got the laughs; Williamson got a hand at the finish of bit. Russell Hill, as an Italian, did a bit with Williamson, which was funny. Lang kept the laughs going all through the burlesque. Miss Sweet and Miss Roberts were in the picture. The set in this act got a hand, showing the Brooklyn Bridge, lit up, with trains going across.

The numbers were: "Slumming," by entire chorus; "Bad Little Girl," Dollie Sweet; "Carolina," Alice Robertson. Harry Van and Gertrude Kingsley did an acrobatic dance. Ora Ental did a toe dance, with style and grace; "Hello, People," by Hill and Sweet and chorus, in one, was put over to applause.

"Shenandoah," the feature, with the Behman Show last season, was put over for the laughs. Williamson and Lang both kept the action going. Dollie Sweet, as Red Cross Nell, and Harry Van, as Colonel Fuller-Hops, gave capital support.

The costumes and scenery all look new.

The show ran over three hours. A little pruning her and there will cut it down abut fifteen minutes.

This show should be among the leaders over the A. B. Circuit. Jack Singer and Lewis Talbot have a good laughing show.

Lewis Talbot is the manager. *Sam.*

THE WATSON SISTERS.

The Original Watson Sisters are now livng in Paterson in a brand new building, known as the Watson Building, owned by Beef Trust Billy Watson, the father. The second sister, Annie, was born on Aug. 11, 1916, at 10.45 P. M., and weighed eight pounds and a quarter. Big Queen is doing O. K. Philip Krousemeyer has booked them for life. Billy is happy, as it is some kid.

THE PALACE STAFF.

W. L. Ballauf, the popular manager of the Baltimore Palace, will again look after the house, with the following assistants: Buck Stadler, treasurer; John Sadowski, assistant treasurer; William Butler, doorkeeper; Dan Marks, advertising agent; William E. Myers, assistant, and Walter Redgray, Margaret Farren, Lottie Emerick and Agnes Gauker, ushers.

VICTORIA STOCK.

Manager Muller has organized a stock for the Victoria, Pittsburgh, to open Aug. 19, with Jack Perry as producer. The principals engaged are: Joe Levine, Frank Beaumont, Ed. Brennan, the Continental Quartette, Rose Black, Mabel Howard, Mabel White and Jack Perry.

THE GLOBE TROTTERS.

The roster includes: Frankie Hunter, Ed. Swartz, George Hickman, Irving O'Hay, Harry Willard, Paul Ortmeier, Joe Patterson, Virginia Ware, Flo Davenport, Elsie D'Avedau and Julia Clifford.

STAFF OF NEWARK'S EMPIRE.

Manager Tom Miner has retained the following staff: Leon Evans, treasurer; Sam Granet, cashier; M. Lovett, superintendent; Harry Wenzel, stage manager; Harry Hadfield, electrician; Garry Vandermast, props.; Phil Cohen, advertising agent.

MERRY ROUNDERS DID WELL.

Despite the heat last week, the business was fair at the Columbia, New York, opening week, and the two cool evenings brought business up above what was expected.

The other local houses got their share of all the possible patronage under existing conditions.

WOULD NOT STAND FOR BARE LEGS.

Manager Louis Krieg, of the Gayety, Brooklyn, N. Y., while at the dress rehearsal of the Lid Lifters, Friday night, Aug. 11, objected to the ponies in one number appearing in bare legs. He made them cut it out and, and at the opening performance, Saturday, Aug. 12, they wore stockings.

COLLINS ON THE JOB.

George E. Collins, musical director at the Yorkville and Murray Hill, New York, for a number of years, is in the leader's chair at the Gayety, Brooklyn, this season.

STAGE CREW AT GAYETY.

The following are the stage crew at the Gayety, Brooklyn, for this season: Chris Hogan, stage carpenter; Wm. J. McCarthy, props; Walter Roberts, electrician; Tim Meehan and Joseph Eitzel, flymen.

LOUISE DACRE STILL AT WORK.

Stock burlesque is to be tried again on Kessler's Roof, on the East side of New York, with a company headed by Louise Dacre and Billy McIntyre. The title for week Aug. 14 is Queens of the Folies Bergere.

ROUTES.

COLUMBIA CIRCUIT.

MAIDS OF AMERICA—Empire, Albany, N. Y., 14-19; Columbia, New York City, 21-26.
RAG DOLL IN RAGLAND—Columbia, New York, 14-19; Casino, Brooklyn, 21-26.
MERRY ROUNDERS—Casino, Brooklyn, 14-19; Empire, Newark, 21-26.
BEHMAN SHOW—Casino, Philadelphia, 21-26.
GLOBE TROTTERS—Hurtig & Seamon's, New York City, 21-26.
MILLION DOLLAR DOLLS—Empire, Brooklyn, 21-26.
TWENTIETH CENTURY MAIDS—Empire, Brooklyn, 14-19; Park, Bridgeport, 24-26.
HELLO, NEW YORK—Colonial, Providence, 21-26.
SIDMAN'S OWN SHOW—Gayety, Boston, 21-26.
REEVES' BIG BEAUTY SHOW—Grand, Hartford, 21-26.
MIDNIGHT MAIDENS—Jacques, Waterbury, 21-26.
SIGHTEERS—Cohen's, Newburgh, N. Y., 21-23; Cohen's, Poughkeepsie, N. Y., 24-26.
PUSS-PUSS—Miner's Bronx, New York City, 21-26.
WELCH'S BURLESQUERS—Orpheum, Patterson, 21-26.
BON TONS—Empire, Hoboken, 21-26.
ROSE SYDELL'S LONDON BELLES—People's, Philadelphia, 21-26.
GOLDEN CROOKS—Palace, Baltimore, 21-26.
LIBERTY GIRLS—Gayety, Washington, 21-26.
WATSON'S BEEF TRUST—Gayety, Pittsburgh, 21-26.
BOSTONIANS—Star, Cleveland, 21-26.
HIP, HIP, HOORAH GIRLS—Star, Cleveland, 14-19; Empire, Toledo, 21-26.
A NEW YORK GIRL CO.—Lyric, Dayton, 21-26.
STEP LIVELY GIRLS—Olympic, Cincinnati, 21-26.
MARION'S BIG SHOW—Star and Garter, Chicago, 21-26.
SOME SHOW—Columbia, Chicago, 13-20; Berchel, Des Moines, Ia., 21-23; open 24-26.
HOWE'S KISSING GIRLS—Gayety, Omaha, Neb., 19-26.
STAR AND GARTER SHOW—Open week 21-26.
FOLLIES OF THE DAY—Star and Garter, Chicago, 14-19; Gayety, Kansas City, Mo., 21-26.
ROSELAND GIRLS—Gayety, St. Louis, Mo., 21-26.
HASTINGS' BIG SHOW—Columbia, Chicago, 21-26.
MANCHESTER'S BURLESQUERS—Gayety, Detroit, 21-26.
MAJESTICS—Majestic, Port Huron, Mich., 20; Gayety, Toronto, 21-26.
IRWIN'S BIG SHOW—Gayety, Buffalo, 21-26.
SPORTING WIDOWS—Gaiety, Buffalo, 14-19; Corinthian, Rochester, 21-26.
BOWERY BURLESQUERS—Corinthian, Rochester, 14-19; Bastable, Syracuse, N. Y., 21-23; Lumberg, Utica, 24-26.
BURLESQUE REVIEW—Gayety, Montreal, 21-26.
WATSON-WROTHE CO.—Empire, Albany, N. Y., 21-26.
SPIEGEL'S REVUE—Grand, Hartford, Conn., 14-19; Casino, Boston, 21-26.

AMERICAN CIRCUIT.

UNITED STATES BEAUTIES—Trocadero, Phila., 14-19; Olympic, New York City, 21-26.
TEMPTERS—Olympic, New York, 14-19; Majestic, Scranton, Pa., 21-26.
DARLINGS OF PARIS—Gayety, Brooklyn, 21-26.
FROLICS OF 1916—Academy of Music, Jersey City, 28-Sept. 2.
LID LIFTERS—Gaiety, Brooklyn, 14-19; Gayety, Philadelphia, 21-26.
GROWN UP BABIES—G. A. R. Opera House, Shamokin, Pa., 21; O'Hara Theatre, Shenandoah, Pa., 22; Majestic, Wilkes-Barre, Pa., 23-26.
PAT WHITE'S GEIETY GIRLS—Grand Opera House, South Bethlehem, 21; Orpheum, Easton, Pa., 22; Grand, Trenton, N. J., 23-26.
MILITARY MAIDS—Star, Brooklyn, 21-26.
HELLO PARIS—Star, Brooklyn, 14-19; Academy of Music, Fall River, Mass., 24-26.
LADY BUCCANEERS—Howard, Boston, 21-26.
GINGER GIRLS—Gilmore, Springfield, Mass., 21-23; Worcester, Worcester, Mass., 24-26.
TOURISTS—Gardner, Mass., 21; Lawler, Greenfield, Mass., 22; Amsterdam, Amsterdam, N. Y., 23; Hudson, Schenectady, N. Y., 24-26.
PARISIAN FLIRTS—Armory, Binghamton, N. Y., 21, 22; Colonial, Norwich, N. Y., 23; Madison, Oneida, N. Y., 24; International, Niagara Falls, N. Y., 25, 26.
CHERRY BLOSSOMS—Star, Toronto, Can., 21-26.
HIGH LIFE GIRLS—Savoy, Hamilton, Can., 21-26.
BIG REVIEW OF 1917—Cadillac, Detroit, Mich., 20-26.
AUTO GIRLS—Open week 21-26.
LACE MAKERS—Englewood, Chicago, 20-26.
CHARMING WIDOWS—Gayety, Milwaukee, Wis., 20-26.
HELLO GIRLS—Gayety, Minneapolis, Minn., 20-26.
BEAUTY, YOUTH AND FOLLY—Star, St. Paul, Minn., 20-26.
FOLLIES OF PLEASURE—Lyceum, Duluth, 20; Davidson, St. Cloud, 21; Mankato, Mankato, 22; Waterloo, Waterloo, 23; Odeon, Marshalltown, 24; Green's Opera House, Cedar Rapids, 25; Grand Opera House, Ottumwa, 26.
CABARET GIRLS—Century, Kansas City, 20-26.
FRENCH FROLICS—Standard, St. Louis, 20-26.
BROADWAY BELLES—Grand Opera House, Terre

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Haute, Ind., 20-22; Chatterton Opera House, Springfield, Ill., 23; open 24-26.
MONTE CARLO GIRLS—Gayety, Chicago, 20-26.
MISCHIEF MAKERS—Majestic, Fort Wayne, Ind., 20; Majestic Indianapolis, 21-26.
THOROUGHBREDS—Standard, St. Louis, Mo., 20-26.
SOCIAL FOLLIES—Lyceum, Columbus, O., 21-26.
RECORD BREAKERS—Open Aug. 21; Schultz Opera House, Zanesville, Ohio, 22; Opera House, Canton, Ohio, 23, Grand Opera House, Akron, Ohio, 24-26.
TANGO QUEENS—Empire, Cleveland, Ohio, 21-26.
GIRLS FROM JOYLAND—Park Opera House, Erie,, Pa., 21, 22; Majestic, Ashtabula, Ohio, 23, Park, Youngstown, 24-26.
AMERICAN—Opera House, New Castle, Pa., 21; Cambria, Johnstown, 22; Mishler, Altoona, 23; Orpheum, Harrisburg, 24; Orpheum, York, 25; Academy of Music, Reading, 26.
SEPTEMBER MORNING GLORIES—Gayety, Baltimore, 21-26.
GIRLS FROM THE FOLLIES—Gayety, Baltimore, 14-19; Trocadero, Philadelphia, 21-26.

ABBOTT AND HIS STAFF.

The staff of the New People's Theatre, Kensington Avenue and Cumberland Street, Philadelphia, which will reopen Aug. 21, in Columbia burlesque has been chosen by Manager Frank Abbott, follows: Irving Engel, treasurer; Tom McKenna, assistant treasurer; Joseph F. Nugent, musical director; Joseph Conn, stage manager; Alfred Reeves, advertising agent; Edward Baird, superintendent; Orville A. Welsh, press agent; Frank Henford, chief usher. Lady ushers, will be an added attraction.

Rose Sydell's aggregation will be the opening show.

CHIPMAN QUITS.

E. W. Chipman, who was all set to manage the Modern Theatre Providence, R. I., which was to play International shows, handed in his resignation. He wanted to spend some money to advertise the house, but the management thought it was not necessary.

OLD ACTOR AT THE FRONT DOOR.

Wm. Delaney, who played the "heavy" at the old National, on the Bowery, New York, is the ticket taker at the Gayety, Brooklyn. Delaney supported N. S. Woods and Fannie Herring, in the early days of melodrama.

ANOTHER HOUSE FOR A. B. C.

The Auditorium, Newark, O., was added to the American Burlesque Circuit to fill in the open Monday. Fills in full week of Zanesville, Canton and Akron, between Columbus and Cleveland.

NO MORE BURLESQUE.

Daly's Theatre will not play burlesque this season, but will play the International Circuit attractions.

MARELLE PARKER, who played the character role of Julia Bonebreaker with Watson's Beef Trust last season, has signed with the Watson-Wrothe Co. for this season.

OLLIE ODEN, well known soubrette, goes with the Kate Elinore Show on the International Circuit.

STEVE GREEN and MADELINE WORTH have replaced Pete Kelly and Liddy Berg with the Grown Up Babies.

LOOK WHO'S HERE

THE ORIGINAL
ANNA WATSON SISTERS BERTHA
Daughters of
BEEF TRUST
BILLY WATSON
The youngest Sister Act in Show Business
BERTHA, born Feb. 2, 1915. ANNA, born Aug. 11, 1916. Father and mother doing a good business.

SIGNED FOR LIFE
No Two Weeks' Notice Clause

AMERICAN CIRCUIT ADDS MORE HOUSES.

FOUR THEATRES IN INDIANA.

The American Burlesque Circuit have added four houses to their circuit to fill in the rest of the week after the Grand, Terre Haute, Ind., which opens Aug. 21, with shows playing there Sunday, Monday and Tuesday. The added houses are: Victoria, Lafayette, Ind., Wednesday; Nelson, Logansport, Ind., Thursday; Oliver, South Bend, Ind., Friday; Gary Theatre, Gary, Ind., Saturday. Shows come from St. Louis on the way to Chicago fill in this week.

THE TEMPTERS.

At the Olympic, Aug. 12, Baker & Kahn presented their company, in "Married for a Day," "The Call of a Nation" and "Coney Isle." The cast includes Harry Keeler, Marie Elmer, George Betts, Anna Fink, Ruth Everett, Max Field, Sidney Rogers, and Nonie Reynolds. A burlesque on "Uncle Tom's Cabin" is a funny travesty.

The chorus presents Edith Golden, Jessie Goulet, Frances Lockwood, Ethel Reed, Charlotte Turner, Mae Keefe, Anna Pray, Helen Russell, Ada Lewis, Rose Chapman, Lillian Evans, Dolly Victor, Julia Ford, Liela Pomeroy, Lorraine Clark, Brownie Russell, Mazie Baker, Lillian Well, Mary Gold, Mabel Linn, May Snow, Sybil Pulver, Betty Blondell, Julia Hyde.

Otto Klives is manager; Abe Finberg, business manager; Nat Hoffman, musical director; George Betts, stage manager; Dave Peyster, carpenter; Brad Boston, electrician; Roderick MacDonald, properties; Anna Armstrong, wardrobe.

PRINCIPALS AT THE SQUARE.

The principals at the Union Square, New York, this week, are: Larry Smith, German; George Scanlon, Irish; Jimmy Francis, straight; Martin Gill, bits; Mamie Champion, principal woman; Violet Pearl, soubrette; Beatrice Sheldon, prima donna; May Leavitt, ingenue. This company and the same show go to the York, New York, next week.

THE BUNCH AT THE SQUARE.

The following chorus are at the Union Square this week with the stock company: Elsie Devere, Irmah Dupont, Flo Falkoner, Viola Rivers, Lillie Falkoner, Loretta Griswold, Phyllis Ray, Eileen Burke, Dot Madden, Sylvia Kraft, Margaret Howard, Fluffy Maston, Jessie Tyson, Frances Devere, Gene Clayton. They go to the York next week.

WANTS TO BE NEAR HUSBAND.

Violet Pearl is the soubrette at Union Square Stock Company. She canceled all work on the road to be in New York with her husband, Billy Meehan, who opens with "Turn to Your Right," at the Gaiety, this week.

CHANGE IN TRENTON.

The Grand, Trenton, N. J., will play the last three days of American burlesque attractions. The first half will play vaudeville beginning, Sept. 4.

BILLY WATSON certainly put on a finish in his flag finale of the U. S. Beauties. The show is one of the best.

THE BEEF TRUST opens Aug. 21 at Pittsburgh, Pa.

THE WATSON BUILDING, Paterson, N. J., has been completed. It was built by Billy Watson at a cost of $60,000, and is all rented.

PRINCESS BENETA (Beneta White) will be featured with Strouse & Franklin's Lady Buc-Co., doing her Hulu Hulu dance this season.

FLO DAVIS will be soubrette with Sight Seers this season, opening at Newburgh, N. Y., Aug. 21.

RAG DOLL IN RAGLAND.

Featuring George Stone and Etta Pillard, this company is playing the Columbia, New York, this week, opening to a fair sized house Monday, Aug. 14.

The spectacular features, including the dancing productions, the costuming and scenic effects, leave nothing to wish for. There is, however, room for logical action, and much comedy of what there is is very much forced and unconvincing. This fault will be remedied before long, with the result that the entire Stone and Pillard show will be well worth seeing.

George Stone plays a rag doll brought to life by the devil and taken to Ragland, accompanied by Etta Pillard, who changes from a country maiden into another rag doll in order to be able to make the trip. Incidentally they dance and sing and do acrobatic stunts in their own approved style, Miss Pillard being particularly unstintingly active in that direction.

Two comedy soldiers are played by Harry Rice and Joe Blaise, while Ben Bard is their captain.

Peggy Du Pont is a dainty little Miss; Lloyd Peddrick plays the Evil Genius; Augusta Lang plays the prima donna role, and Joe Schrode impresonates a dancing heifer.

The numbers include: "We're the Army and Navy," by Rice and Blaise; "Pretty Dollie," by Miss Pillard; "The Rag Man," by George Stone; "I'd Like to Tell You, Dearie," by Miss Lang; "I'm in Every Show," by Mr. Peddrick, and all the little devils in red; "I Wonder What's the Matter," by Miss Pillard; "Sunshine," by Mr. Bard; "Be My Little Honolulu Lulu," by Miss Pillard, as a Hawaiian beauty leading all the other swaying dusky beauties; "Pit a Patter Pat," by the girls, all in blue; "Rag Me to Ragland With You," by Miss Pillard and Mr. Bard, for several encores; "The Raga More," a dancing parade down through the aisles and back upon the stage, for several recalls; "Give Me the Right to Love You All the While," by Miss Du Pont; "Beautiful Phœbe Snow," by Miss Lang; "I Want to Be a Regular Man," by Ben Bard; "The Ragged Sextette: "Ya, Tiddy, Um Tum Tum," by Miss Du Pont, leading ten of the girls, each contributing a nursery rhyme, and "The Georgetta Rag."

The chorus includes:

Ponies: Vic Hogben, Helen Brice, Catherine Rich, Anna McMahon, Lillian Clarke, Bessie Seymour, Grace La Mar, Billie Foy.

Mediums: Emma Cook, Jean Fleming, Beulah Hammer, Margaret Sharpe, Vera Gale, Alma Hendrix, Trixie Denton, Cathleen Emery.

Show Girls: Pearl Burns, Violet Rio, Carrol Burns, Mae Roemer, Anna Ross, Rene Porter, Ella Dame, Cecile Sherwood.

Boys: Arthur Hall, Jos. Feldman, Fred Brodie, Harry Frank, Jack Gilfillan, Edw. Camner, Wilbur Guertin, Edw. Ohaus. *Mill.*

THE FRENCH FROLICS.

"Summer Time at the Star View," in two acts, is the show presented, with Florence Tanner, John O. Grant, Bert Fassio, Harry Morrissey, Mae Cameron, Lena Daley, Harry Fields and W. J. Parker, in the cast.

Chorus: Bessie Brooks, Carolina Warner, Dolly Clark, Rosie Jenkins, Florence Morrissey, Billy Stanley, Dorothy La Rue, Iva Teal, Vivian Gilmore, Van Rush, Mable Dart, Dolores Ray, Bobby Le Velle May Blaney, Babe Norton, Faith Belmont, Gracie Gray, Rae Potter, Lucille Dawson, Lillian Johnson.

The staff: Ed. E. Daley, manager; Arthur E. Diggs, business manager; Larry Gero, carpenter; Peter Salamon, properties; Wm. Roth, electrician; Wm. Brown, musical director; Mme. Peters, wardrobe.

BARNEY SMITH is stage carpenter with Lid Lifters this season.

NADINE GREY has been booked to appear with Fred Irwin's Majestics.

RUTH BANCROFT and LILLIAN FLORENCE will be with Grown Up Babies coming season.

CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER,
Telephone, Randolph 5423. ROOM 210, 35 S. DEARBORN STREET, CHICAGO.

MONDAY, Aug. 14.

At last, tangible evidence of what looks like a real opening for the Loop season is at hand. Thursday night, Aug. 17, Lew Fields will bring "Step This Way" to the Garrick, with John Chas. Thomas, Charles Judels, Gladys Clark, Henry Bergman, Marguerite Farrell, Alice Fischer and Richard Temple, in the cast.

Outside the Loop, things are happening in a way that shows the producers are bound to start something in a hurry. "The Little Girl That God Forgot," by Edward E. Rose, author of the tremendously successful "The Rosary," came to the Imperial last Sunday matinee, with Cecelia Jacques in the title role.

The National, one of the stamping grounds for the new International Circuit, opened Sunday afternoon with "Uncle Tom's Cabin."

"Some Show" came to the Columbia, with Edmund Hayes, last Saturday night, breaking an old precedent of the Loop burlesque theatre—as shows usually changed on Sunday afternoon.

Edelweiss Garden, after encountering certain difficulties with the city administration, is now admitted to the ranks of outdoor amusement resorts. All the regular parks are still enjoying unprecedented prosperity.

IMPERIAL (Will Spink, mgr.)—Week 13, "The Little Girl That God Forgot."

CORT (U. J. Hermann, mgr.)—"Fair and Warmer," second week.

PALACE (Shubert Summer management)—"A World of Pleasure," fourteenth week.

COLONIAL (Norman Field, mgr.)—"German War Pictures," fourth week.

LA SALLE (Harry Earl, mgr.)—"Where Are My Children;" picture feature, third week.

GARRICK (John J. Garrity, mgr.)—Lew Fields, in "Step This Way," first week.

COLUMBIA (E. H. Woods, mgr.)—Week of 13, Some Show.

HAYMARKET (A. H. Moeller, mgr.)—Week of 13, Columbia Girls.

STAR AND GARTER (C. L. Walters, mgr.)—Week of 13, Follies of the Day.

GAYETY (R. S. Schoenecker, mgr.)—Week of 13, the Mischief Makers.

ENGLEWOOD (J. W. Whitehead, mgr.)—Week of 13, the Charming Widows.

COHAN'S GRAND, ILLINOIS, POWERS', CHICAGO, BLACKSTONE, AUDITORIUM, PRINCESS, OLYMPIC, closed.

RIVERVIEW, FOREST PARK, WHITE CITY, outdoor amusements.

BISMARCK GARDEN.—Open air entertainment.

RAVINIA PARK.—Grand opera.

LITTLE TRUTHS.

GREAT BRAINS spent much money laying out Ravinia Park, where outdoor grand opera holds sway; yet nobody thought of spreading a little crude oil on the grounds to do away with the mosquito pest.

MANY BIG vaudeville deals are consummated on the ball park.

THE "everybody his own press agent," slogan accounts for much unsubstantiated theatrical news.

CHEER UP, boys, no matter how hot the days may be, remember your wives and lady friends are evolving plans for Winter furs.

IF HENRY E. DIXEY got half the notice playing "Mr. Lazarus" that he received for appearing in Mutual movies the play would have been a spoken "Birth of a Nation."

DRAMATIC critics could have kept busy if they'd have reviewed movies instead of letting their papers hire special writers for this work.

COLORED song writers are a patient lot, judging by the years that elapse between their song hits.

EVEN the motion picture industry is getting old, for papers are beginning to eulogize deceased pioneers.

COLONEL, major, and similar terms mean absolutely nothing in the show business.

THEY'RE laying a good foundation for the new Rialto Theatre, on State Street. Here's hoping the shows prove as strong as the foundation.

NEW BOOKING COMBINATION FORMED.

W. V. M. A. GETS A. & H. HOUSES.

MEANS THIRTY WEEKS TO PERFORMERS.

(Special to THE CLIPPER.)

CHICAGO, Aug. 12.

Mort H. Singer's announcement that a combination booking arrangement between the Western Vaudeville Managers' Association and the Ackerman & Harris houses has been consummated, so that acts may cover the A. & H. time immediately after appearing in W. V. M. A. houses, and return to the W. V. M. A. time via Interstate bookings, has thrown a bombshell into Chicago vaudeville circles.

The Ackerman & Harris territory is what formed the "heart" of the old S. & C. Circuit, covering the States of Montana, Washington, Oregon, California, New Mexico, Arizona, Nevada and British Columbia. The new arrangement will see the unification of about sixty vaudeville theatres in a way that will mean at least thirty weeks of consecutive booking.

Old Feud Renewed.

Until the latest combination arrangement was entered into, the A. & H. houses were booked under the banner of the Affiliated Booking Company, with offices in the Republic Building, Chicago. It is an open secret that ever since Henry Miller was sent to 'Frisco for the W. V. M. A., a bitter war for houses has been going on between Fred Lincoln, of the A. B. C. interests, and Miller, for the W. V. M. A. From time to time various successes were reported by Miller, most of which were emphatically denied by Johnny Nash and his assistants in the A. B. C. Chicago office. At one time Lincoln sent a long telegram, aiming to show that houses claimed by Miller were still being booked by the A. B. C.

Hint at Double Cross.

However, the Western Vaudeville Association apparently had, as its aim, the booking of that entire portion of the world which is not engaged in warfare (and even part of that when its Canadian possessions are considered), and it was up to Henry Miller to do things that would make a Far Western office pay. The theory of the association in opening far away offices was that bookings which would involve exhorbitant transportation charges under the wings of a former circuit could be booked very cheaply on a continuous chain linked to the heart of the Western Vaudeville Managers' time. This accounts for the union with Fuller's Australian Circuit—and also accounts for the newer activities of Miller in San Francisco.

Johnny Nash and Fred Lincoln realized the value of the territory which had formerly been listed on the Sullivan & Considine time. They also knew that competitive eyes looked longingly upon their holdings. This led them to provide the very best shows available, and in entering upon the new arrangement, which goes into effect Sept. 6, the A. & H. interests can hardly be said to be doing so with a view to getting better shows.

There is a story persistently going the rounds that a large holder of original interests in the houses embraced in the Ackerman & Harris holdings is also a major stockholder in the Orpheum Circuit—and that he "ditched" the A. B. C. forces because of pressure brought to bear by the Orpheum heads. Nash's friends are inclined to believe this, the quality of bookings awarded the A. & H. houses implying that nothing but outside pressure brought to bear upon important principals could have drawn the houses away.

Singer's Statement.

For the past week the W. V. M. A. main office in Chicago radiated a spirit of activity that, as previously pointed out in THE CLIPPER, augured big doings for the near future. General Manager Mort H. Singer had "irons in many fires," and Henry Miller, Tom Carmody and Kerry Meagher were in frequent consultation.

To-night things came to a head when Mort H. Singer dictated a telegram addressed to certain affiliated interests, which read as follows:

"A combination has been effected whereby the Western Vaudeville Managers' Association and Ackerman & Harris will book in conjunction the theatres at present operated by Ackerman & Harris. The territory involved covers Montana, Washington, Oregon, California, New Mexico, Arizona, Nevada, British Columbia. Opening Butte (Montana), September 6. Acts will be routed to opening point through Association houses in Wisconsin, Minnesota and North Dakota, returning through El Paso into Interstate time, thus obviating all trouble met heretofore. Acts will receive twenty-five to thirty-five weeks on continental ticket.

(Signed) Mort H. Singer.

The statement is self-explanatory. The power vested in time controlled by the W. V. M. A. and kindred associations means that acts will get a consecutive Western tour so routed that acts may come from the mid-West, through the great West and then go back to New York, the goal of all vaudevillians. While the W. V. M. A. is not issuing much additional information, it is generally understood that Ella Herbert Weston will be in charge of the bookings falling to the new circuit. The W. V. M. A. takes pains to announce that this is a joint arrangement, and does not involve the "taking over" of anything, a fine way of designating that the houses secured are in a perfectly healthy condition.

Ultimate Effects.

Just what effect the new arrangement will have on the A. B. C. forces is the subject of considerable speculation. Johnny Nash, booking manager, is a great favorite in Chicago, and the financial resources of Fred Lincoln makes his name as well known in vaudeville circles as Morgan's is in Wall Street.

However, it is generally believed that visible results will soon be apparent. It was only recently that the Affiliated Booking Company moved into its beautiful new suite of offices in the Republic Building, Chicago. But Johnny Nash's immediate bookings are in such state that there is every reason to believe the offices will continue pretty much as at present. Nash has houses at Camp Hughes, Can (full week, five acts, show costing $1,400); Devil's Lake, N. Dak. (part of week, $500 show); Fargo (split week, five acts, $700); Des Moines, Ia. (split week, five acts, $1,100); Miles, Detroit, where Nash is a director (full week, six acts, $1,500); Janesville, Wis. (last half week, $300, with several similar houses in the same vicinity); the Empress Theatres (formerly on the S. & C. Circuit, but now controlled by local companies that Fred Lincoln holds interests in), located in Cincinnati, Chicago and St. Paul, and the Unique, Minneapolis (five acts, costing about $1,000).

So it is readily seen that Nash is pretty well taken care of, though Fred Lincoln will probably devote less time to road activities, resting content with his theatrical financial holdings, and the exact status of Norman Kissick and Adolph Meyers may be somewhat doubtful. Nash will doubtless use his present holdings as a basis for cementing new relations that would make his circuit stronger than ever.

Houses Included.

The houses garnered in under the new arrangement include about two weeks of one night stands and about eight weeks of full and split weeks. These ten weeks, in conjunction with interlinking time that will be included in contracts as inducements for reputable acts, will mean as much as thirty weeks of consecutive work for performers—a mighty nice plum.

A list of the cities in which these houses are located is herewith appended: Grand Forks, N. Dak.; Miles City, Mont.; Billings, Mont.; Lewiston, Mont.; Great Falls, Mont.; Helena, Mont.; Butte, Mont.; Anaconda, Mont.; Missoula, Mont.; Spokane, Wash.; Walla Walla, Wash.; North Yakima, Wash.; Seattle, Wash.; Vancouver, B. C.; Victoria, B. C.; Tacoma, Wash.; Portland, Ore.; Roseburg, Ore.; Astoria, Ore.; Salem, Ore.; Eugene, Ore.; Albany, Ore.; Medford, Ore.; Oroville, Cal.; Chico, Cal.; Marysville, Cal.; Sacramento, Cal.; San Francisco, Cal. (four houses—Empress,

Hippodrome, Republic, Lyric); Santa Rose, Cal.; Oakland, Cal.; Stockton, Cal.; Santa Barbara, Cal.; San Jose, Cal.; Fresno, Cal.; Bakersfield, Cal.; Modesto, Cal.; Coalinga, Cal.; Visalia, Cal.; Hanford, Cal.; Portersville, Cal.; San Bernardino, Cal.; Pasadena, Cal.; Santa Ana, Cal.; Riverside, Cal.; Los Angeles, Cal. (three houses); San Diego, Cal.; Santa Cruz, Cal.; Phœnix, Ariz.; Tucson, Ariz.; Deming, N. Mex.; Bisbee, Ariz.; Douglas, Ariz.; El Paso, Tex.

May Affect White Rats.

There is one element of the deal of considerable importance to White Rats. The A. & H. Circuit has been working under an agreement that precludes the employment of all acts not embraced in the White Rats fold. It is intimated that the new agreement will obviate this agreement.

CHICAGO HARMONY NOTES.

BIG SEASON COMING.

Vaudeville magnets are not any more busy laying plans for their Fall season than are the music publishers. Chicago, the greatest centre of branch offices for Eastern firms, can feel the impetus of early preparations. The Randolph Building and the Grand Opera House bear external indications of an expectancy that implies a speedy filling of all available space by those New York firms which have not maintained Western offices during the Summer months, but which will blossom forth with big Chicago crews now that the regular season is at hand. The music business, as now conducted, rides closely on the trail of vaudeville. It is well known that a few vaudeville stars can turn a bare manuscript into a terrific hit, and, while this condition, when abused, is responsible for many evils, the professional end of a big music publishing proposition is one of the most interesting fields of activity in the world. It combines a great deal of work which closely borders upon pleasure with all the seriousness of an out and out business proposition. Professional branch managers put in long hours (much longer than those put in by workers in orlinary commercial fields), yet few of the boys feel that they are working very hard, because interest and enjoyment run hand in hand. Most of the larger firms have done their utmost to keep full staffs during the Summer months, so that they would have crews that may be relied upon with the opening of the season. This is one of the best investments a big firm can make. The workers in music houses have no protective organiations and depend entirely upon the whim of employers for consecutive employment. No act could be meaner than to dispense with faithful help in this field during the slack season. The fact that most of the big houses realized this and have kept their forces shows that the workers do not really need any protective organization. Now that the season is ready to open in full blast, the firms which have performed this work of kindness will find that they are retaining a hard working set of employees who are not likely to go over to rival concerns for small salary increases. Modern competition requires that each firm exhibit its strongest front with the opening of the season, and the firms that have played right with their workers have an immeasureable advantage over the others.

BIGGEST SUMMER.

Rocco Vocco declares the Feist concern never had a bigger July and August than during the present season. "If we did what we did with 'Dangerous Girl' and 'Sweet Cider Time' during the off season," explained the smiling Western manager, "imagine what we'll do during the Fall season." Those who remember the way the two songs mentioned, "cleaned up," have much food for anticipation in picturing what this big house is likely to accomplish during the regular season.

MEANDERING GUS.

Gus Kahn hasn't stayed in one spot very long this Summer. Detroit and other upper Michigan cities claimed no small portion of his time. He came back to Chicago last week without any revealed ideas for lyrics, but with some mighty valuable information relating to various baseball organizations that he had put to immediate good use by vaulting to the White Six park about seven days per week, to confirm his figures regarding the relative strength of Chicago, Boston and other cities—not as music sale centres, but as baseball havens. Despite Gus's faithful adherence to the national game, the way "Pretty Baby" and other songs have won their share of popular favor shows he must have put in some time—perhaps evenings—to the claims of the music business. It may be said by way of parenthesis, that that indefatigable salesman, Jake Calvert, whose work for J. H. Remick has been the talk of much of the universe, acts as official scorer for Gus Kahn.

CLOSED OFFICE.

The Phenix Music Publishers closed their offices in the Randolph building. James G. Ellis, general manager for the concern, returned to Chicago, last week, but did not reveal his future plans.

WALTER TALKS COPIES.

There's nothing vague or indefinite about the way Walter Wilson describes the sales of Joe Morris' songs. While other branch managers frequently resort to broad statements, Walter tells you just how many hundred or thousand copies of a good running song (like "On the Arm of the Old Arm Chair") has been sold to a definitely named local dealer. "Just think," he cries enthusiastically, "so and so ordered five hundred copies Saturday morning, and they were all gone by Monday. Isn't that going some?" You have to admit that it is, but, somehow, you expect just this kind of good work from Walter Wilson.

SHORTENS LEISURE HOURS.

You can tell that the McKinley Music Company is getting down to earnest work on the Fall output by the way President McKinley has gradually shortened the period spent in his Summer home and correspondingly lengthened the hours devoted to office routine. With "When Shadows Fall," "Darlin'" and other new songs showing up as nicely as did "I Ain't Got Nobody," and "When the Moon Shines Down in Old Alaska," it must be apparent that William McKinley, Manager D. W. Foster and Frank K. Root, the busy men behind the imprints, have good reason to get their heads together so that every angle of the season's campaign may be worked out properly. The big McKinley building showed no slackening of endeavor during the torrid months, complete staffs of employees having been retained in the mammoth mail order plant. E. Clinton Keithley has returned from his vacation and is settling down to hard work, while Jack Frost, the handy song writer, is just trying to make up his mind where it would be best for him to put in a few weeks for recreation, in anticipation of which he has worked additionally hard, having placed over a dozen new songs with the firm.

PREDICTION FULFILLED.

Last Wednesday, Aug. 9, Frank Q. Doyle, booking manager for the Jones, Linick & Schaefer interests, whose offices were located on the ninth floor of the North American Building, Chicago, moved into the Pantages office, two flights up. The Pantages office is so arranged that it holds two private offices of equal size. Now Pantages' manager, J. C. Mathews, occupied one of these private offices, and Frank Q. Doyle is master of the other.

In an article which appeared in THE CLIPPER, under date of July 8 (just six weeks ago), entitled "New Combine Means 'Owners First,'" bearing a Chicago date line, an exclusive interview with Aaron Jones, head of the Jones, Linick & Schaefer forces, did much to clear away the fog surrounding certain rumored changes on the Intercity vaudeville map. At that time Jones implied that a prospective chat with Alexander Pantages would decide the fate of booking managers employed by the two circuits. Among other things, THE CLIPPER article stated: "Aaron Jones deems the Pantages office in Chicago more serviceable than the Loew headquarters, and, in consequence, Frank Q. Doyle will sit at a desk in the headquarters lorded over by J. C. Mathews (in the same building, the North American Building)."

Now, Mathews explains all the advantages of the new arrangements, how he and Doyle may confer regarding salaries paid acts, etc., etc., but the big point is that CLIPPER readers interested in vaudeville happenings knew of one of the biggest moves made in Western vaudeville circles just six weeks before it happened.

CAL DE VAL'S PLANS.

Cal De Val, who will be remembered by the older generation as a Chicago producer of a decade ago, is back in the Windy City, looking neat and trim as ever, after having spent several seasons in the South, and has a longing eye on the Chicago vaudeville producing field.

ABOUT PEOPLE.

MARTIN BALLMAN and his band returned to Forest Park, Aug. 15.

FRANK Q. DOYLE will be kept pretty busy in his new office, booking the Victoria and the Crown, in addition to the regular J., L. & S. houses.

SAM BRISTOW has returned to private practice in the Consumers Building, now that Frank Q. Doyle is in the Pantages suite.

JACK FROST got frightened when he heard Brown's Lake is crowded with unmarried ladies. Jack wants a quiet vacation.

BOYLE WOOLFOLK'S friends are trying to kid him into putting out a "senior review," but he thinks George M. Cohan and Ziegfeld have corners on that stunt.

ADOLPH EISNER likes film conditions in New York even better than he found them in Chicago.

WITH Lew Fields' show coming to the Garrick, Joe Goodwin's prophecy that Bert Grant would prove a production writer seems fulfilled.

ED. ADER went to New York last week.

THE GREGORYS, "Those Ozark Folks," are Summering in Chicago, framing a new act for their Eastern invasion.

JAKE CALVERT is afraid to take a contemplated trip to Denver, because of the threatened railroad strike.

ED. W. ROWLAND and LORIN J. HOWARD have purchased the rights to "The Days of Real Sport," being a musical comedy built on the cartoons of Clare Briggs. This show has been promised for several seasons, but never produced.

AARON J. JONES, Mort H. Singer, Adolph Linick, Sam Kahl and Peter Schaefer, are inhabiting the golf links at Idlewilde, even though the new season, almost at hand, threatens to claim all their time.

JACK WEBER found surcease from the recent hot spell at a Summer resort, where he whiled away the time with his wife and baby.

VAUDEVILLE OPENINGS.

Frank Q. Doyle is a mighty busy chap, whipping J., L. & S. bookings into shape for Marcus Loew (Western). The Victoria opened Thursday, Aug. 17, with six crackerjack acts, the house being managed by Harry Blondin in the interest of Schaefer Brothers.

The Crown opened the same date, with six acts, the house being managed by Ed. Rowland Jr.

Frankfort, Crawfordsville and Marion, Ind., theatres all open this week.

A glance at this list shows Frank did pretty good work, considering the fact that he was moving while most of the big things were being accomplished.

George H. Webster expects to make the present season a record breaker, nursing several huge surprises which he expects to divulge without warning in a week or two.

TABLOID OPENINGS.

The Western Vaudeville Managers' Association anticpate a big demand for tabloid entertainment, judging by the shows they have slated for openings early in the new season. All kinds of producers are impartially included in the list of the shows routed, the idea being to present meritorious attractions, irrespective of who may be behind them.

"The Naughty Princess" opens at Kankakee, Ill., Aug. 31; "Vanity Fair," with Jack Trainor, at Gary, Aug. 25; "'Round the Town," with Earl Dewey, Kankakee, Sept. 17; "The Four Husbands" (Western), second season, Sept. 24, same place; Eastern company of same show, with Raymond, playing big time only, opens at Michigan City, Aug. 22, and then goes to Henderson's, Coney Island, Aug. 28; "What Do You Sell?" opens at Gary Sept. 28; "Boys' and Girls' Fraternity," at Kankakee, Sept. 5; "All Girl Review," Gary, Aug. 18; "The Movie Kid," "The Blow Out" and Max Bloom, in "The Sunny Side of Broadway," follow on the trail of the other openings.

This line-up insures thirty-five consecutive weeks of high class tabloid, each show carrying from eighteen to twenty-five people, in addition to recognized stars. All productions will be complete and, in cases where abridged versions of standard shows are revealed, adhering faithfully to the stagings awarded the original attractions.

STOCK

"COME OUT OF THE KITCHEN."

SAN FRANCISCO, Aug. 12.—This city will witness a *premiere* when Henry Miller's company, at the Columbia, will present, Aug. 14, for the first time on any stage, the much heralded comedy, "Come Out of the Kitchen."

The play was adapted for the stage by A. E. Thomas, from the book of the same name, by Alice Druer Miller, expressly for Ruth Chatterton, who will play the leading role.

The cast includes, besides Miss Chatterton, Barbara Milton, Margaret St. John, Alice Lindall, Mrs. Charles C. Craig, Bruce McRae, Harry Mestayer, William H. Sams, Charles Trowbridge, Robert Ames and Walter Connolly.

It is intended that the piece shall be brought to New York at the conclusion of its run at the Columbia, with the cast intact.

THE YIDDISH STOCK.

PHILADELPHIA, Aug. 14. — Application has been made to the Pennsylvania State authorities for a charter for the Franklin-Girard Amusement Co. The incorporators are Max Thomashefsky, Hyman Rasch, John Rasch and Joseph Bernstein. This company will lease either the Girard or the American theatres, both of which are on Girard Avenue near Franklin Street, and establish there a Yiddish stock company. There is a Jewish population of nearly 50,000 in that section.

CHANGES IN POLI'S STOCK.

SPRINGFIELD, Mass., Aug. 12.—Ruth Robinson closed, Aug. 5, with the Poli Players, and was succeeded by Sue MacManamy as leading woman. Ben Taggart is playing leads, while Chas. Carver is enjoying a vacation. Letha Walters and Mark Kent, also left the company, 5; the former to take a rest before accepting a legitimate production engagement for the Winter. Edna Hibbard, ingenue, has left to go with "Fair and Warmer."

A new comer is Frank Thomas, to play second leads. Monita Bricoe, who closes with Poli's Stock at Hartford to-night, opens with the Springfield company, in "Within the Law," beginning Aug. 14.

MANHATTAN PLAYERS IN BRIDGETON.

The Manhattan Players are at Tumbling Dam Park, Bridgeton, N. J., until Sept. 2, when they open their road tour at Chambersburg, Pa. Mr. Hillis has provided entirely new scenery for the coming season, and will offer a repertoire of new plays.

The company includes: Earl C. Mayo, Charles Keller, Frank Oliver, Jack M. Holmes, James B. Rourke, Master Jimmy Rourke, Norman Pyle, Virginia Powell, Dottie Ray Greene and Kathryn Thayer.

"OUTCAST" has just finished its second week at the Morocco, Los Angeles, Cal., and will be continued indefinitely.

"THE MAN FROM MEXICO" is being used this week at Poli's, Waterbury, Conn., under the management of W. A. Griffith.

"C. O. D." is the selection of Geo. Ebey for this week at the Orpheum, Oakland, Cal. The play will also be produced very shortly by Belasco & Mayer, at the Alcazar, San Francisco.

"THE TRAIL OF THE LONESOME PINE" will be produced very shortly at Poli's, Springfield, Mass., and Poli's, Wilkes-Barre, Pa.

ERNEST G. SHARPSTEEN is with Co. No. 1, Hillman's Ideal Stock, under the management of Harry Sohns.

GILMORE HAMMOND and CLARA TURNER have returned from their Winter's work at the great Universal studios in Hollywood, Cal., and are at present having the time of their life, amateur farming at their little farm, "The Golden Spur," Waterford, Conn. They expect to soon return to their stock company.

ROSE MILLEN has just closed a special engagement with Roma Reade Stock Co. in Toronto, and has joined her husband, Elroy Elkins, in Jeannette, Pa., where they will rest for a few weeks.

"BROADWAY JONES" is the offering this week at the Burns Theatre, Colorado Springs Colo., with Malcolm Duncan playing the lead.

COME ON TO NASHV
BY WALTER DONALDSON, WRITER OF

TEMPLE PLAYERS CLOSE.

ROCHESTER, N. Y., Aug. 12.—To-night saw the final performance of the Temple Players' season, at the Temple Theatre, the closing attraction being "The Big Idea."

Ed. Renton, the managing director, claims a successful Summer season, and announces that the players will return here next season for the Summer months.

SWAFFORD PAVILION THEATRE CO.

DANNEMORA, N. Y., Aug .8.—The J. B. Swafford Pavilion Theatre Co. attended a banquet after the performance given by Mrs. J. B. Swafford, the occasion being her birthday anniversary. This is the fourteenth season of the Swafford Company in the Adirondack country.

Roster of the company follows: Corinne Carpenter, leads; Minnie Starkins, characters; Nina Gay, second business; Charles Newman, leads; Harold Swafford, juveniles and light comedy; Ed. Rowley, comedian; John Brock, general business; Master Buddy Rowley, Jack Denning, Bettie Denning, Mayme Carlisle, Albert Heindorf, Napoleon Scott, Henry Wallace, Ben Goodsall, Oliver Sabray, J. B. Swafford, Minnie Rodman Swafford, and Charles Newman, director.

FINAL WEEKS IN HAMILTON.

The Temple Players, at the Temple, Hamilton, Ont., will bring their season of eight weeks to a close Aug. 26, presenting "He Comes Up Smiling." "Rolling Stones" is the attraction this week.

STOCKLETS.

MR. and MRS. FRANK L. MADDOCKS (Laura Mae Park) are now in their forty-seventh week with the Oliver Eckhardt Players, and will remain with the No. 1 Company in stock at Regina, Sask., Can., until September. They have received a number of offers to return to the U. S. A. for the coming season, and are seriously considering a move to a warmer zone before the Winter arrives, with its 60 below.

"OUTCAST," with Winifred St Claire playing the lead, is the attraction this week, ending Aug. 19, at the Trent, Trenton, N. J., under the management of Earl Sipe.

"BIG JIM GARRITY" is being used by the colored stock company at the Lafayette Theatre, New York City, this week. Next week the same company will play this piece at the Howard, Washington, D. C., and week after that at the Colonial, Baltimore. "Madame X" underlined.

"THE ROAD TO HAPPINESS" is being offered this week at the Colonial, Cleveland, O., and at Keith's, Providence, R. I.

"THE YANKEE GIRL" is the offering of the musical stock company at Rorick's Glen, Elmira, N. Y., this week.

"THE MIRACLE MAN" is the selection of O. D. Woodward for this week, at the Denham, Denver, Colo. "The Things That Count" underlined.

"OUTCAST" will be offered by the new stock company at the Princess, Sioux City, Ia., week ending Aug. 26, with Irene Oshier playing the lead. The stage is under the direction of T. C. Cooke.

WASHINGTON.

As soon as "Old Sol" gets through with his Summer season, the regular Fall and Winter season will open up. Several dates of opening have been set—but owing to his great drawing power—have been set for a later date.

Signs of rest hang around Belasco, National, Poli, Casino and Lyceum. Nothing doing yet as date positive of opening.

COSMOS (A. Julian Brylawski, mgr.)—Bill Aug. 14-16: "Six Peaches and a Pair," William Whitney and company, Arnold and White, the Four Cut-Ups, Jack Dakota and company, Blackface Billy Davis, Selig-Tribune Weekly and Cartoon comedies. Matinee special feature, photo play, "The Spell of the Yukon," with Edmond Breese. Sept. 4, a new policy is to be established here—nine full acts of vaudeville, to be given three times a day. This is the result of the Cosmos Theatre being elected as member of the National Association of Vaudeville Managers. This will necessitate changes, etc., which will come later.

GAYETY (Harry O. Jarboe, mgr.)—Everything is ready and all improvements for the comfort have been completed for some time, and now the burlesque season will open Monday matinee, Aug. 21, with the Liberty Girls, with Jack Conway.

KEITH'S (Roland S. Robbins, mgr.)—Attractions 14 and week: Laura Hope Crews and company, Isabell D'Armand and Bobby O'Neil, Willie Solar, Three Natalie Sisters, Ben Deeley and Lillian Steele, Chas. de Soria's "Folies d'Amour," Adelaide Boothby and Charles Everdean, Paul La Varre and Brother, and Pathe News Pictorial.

LOEW'S COLUMBIA — Vivian Martin, in "The Stronger Love," and Charlie Chaplin, in "One A. M.," first half; Blanche Sweet, in "Public Opinion," last half week of 14.

Hot Springs, Ark.—Whittington Park, with its usual attractions and its nightly concerts, draws large audiences.

RIVERVIEW PARK, with its pleasant picnic grounds and its bathing and boating attractions, is visited daily by good crowds. This park is five miles from the city.

WHITE RAT NIBBLES.

BY VICTOR V. VASS.

No kidding, brothers and sisters, how you overlook the one best bet, I know not. All of us are a happy go lucky bunch, more or less, just a little careless with the thoughts of hereafter.

Thousands belong to the *"White Rats Actors' Union,"* yet a few hundred are members of *The Amalgamated Relief Assn.* To become a member one must be a *White Rat* in good standing, costs are two dollars to join, and when a member dies members are assessed fifty cents each. Beneficary receives one half the amount in the treasury—and is handed the same twenty minutes after finale curtain. Believe me a mighty handy sum of money for instantaneous necessaries *there* and *then*. That you carry insurance is no reason overlooking the Amalgamated Relief Assn. This I will say to the brothers and sisters who carry no insurance of any kind, *join* the above Assn. *at once*. You know the old saying, here to-day and *gone* tomorrow. *Assistance*, please, *So* and *So* departed this earth yesterday. All this can be eliminated by investing a *few* dollars *now* with Charles McPhee, 227-31 W. Forty-sixth Street. Ladies, talk this suggestion over with your husband, father, or brother, then post haste send along two dollars to above named gentleman.

Wise up on vaudeville affairs. *Attend.*

Harry Vokes will open shortly on the U. B. O. time.

A. C. Winn, the gentleman from the West, has the distinction of directing the only colored dramatic show in the world. A. C. W. tells me the ladies and gentlemen in cast are artists in their respective lines.

Jack Conway, featured with the Liberty Girls Co., has a capable co-worker in Edward Griffin, black face artist.

Blazing the way for our friend, Al. Reeves, *who?* Why, *Doc* Adams, the *famous* press agent, who sees that the production he represents is billed properly before show opens.

If Joe Burton does not cop himself a show, why he will own an up-to-the minute *Tab*.

Two popular writers are Brothers Johnny Gilroy and Alf. Grant. *Yes*, they are, even if they do not brag about their many hits.

Little Chief's show, called *Coast Tales*, doing dandy business. Eddie Clark is to be congratulated, for he wears the same size collar he always wore.

Wanted on the phone, one Irving Gear, the Hebrew comic, with Mike Kelly's show.

Lew Rose, Ike Rose's brother, will not leave Manhattan for New Orleans until the first week in September. This being the case, would suggest he opens his house with *September Morn*.

Musical Billy Huehn is running for Carnival King at Keansburg, N. J. His opponent, Mr. Freihoffer, is the son of a millionaire baker.

George Touhey has charge of McDonald's Cabaret and Garden, Keansburg, N. J. George's tenor voice is a drawing card.

Irene Franklin should have heard the pretty things said about her last Friday morning in reading room.

Tom White, the man from Boston, made New York last Friday. Says the change will do him good. No, his health is not impaired.

Sidney De Grey is about due in gay Manhattan. He has been in California some years. *Anyway, three.*

Did you get Al. Coleman? *Well*, he is in the village. Don't know Al's age, *but* he looks as youthful as he did eighteen years ago.

Wayne Nunn just signed with Klaw & Erlanger for "Little Miss Spring Time."

The Gleasons and Fred Houligan opened on the eleventh at the Riviera.

May A. Bell Marks and R. M. Marks, through their representative, Edward Hugh Barnstead, are negotiating with Will S. Beecher for Marks Bros.' Dramatic Co.

For any happening between the Allies and the Teutons ask *Bro. Jack Irwin.*

"Lopaz,' of Lopaz and Lopaz, of hypnotic fame, is again at it—checkers I mean. *My* how that *boy* likes that game.

Our friend and *natty* brother, Sam Ward, opened with Lew Fields, and was a *success*. Sam wants to thank Lew Brice.

Jim and Andy Bryne, of *Eight Bells* fame, are among the many famous stars who will appear shortly on Hippodrome stage.

The Mayor of the Bowery, Brother Harry Thomson, is again about, after a severe illness of *many* weeks.

I hear you calling me, and he did, for on his return home at about 4 A. M., Aug. 10, with a bottle of soda to quench thirst of the doctor, Tom was informed that he was the papa of an eleven pound boy—so when you see Brother Tom Ward *congratulate* him.

Al. Shayne *admits* he is not the best looking man in vaudeville, *but* his wife thinks different.

Wagon passing clubhouse. On side read: *"Bretzels and Crackers,"* brought this remark from our ex-Little Chief Alf. Grant: *There's an act that can't get in* and they're all broke up about it. Who says *gloom* surrounds Mr. Al. Grant!

Listening to Ernest Carr makes one forget heat, war, trials and tribulations. His interesting patter takes you through Servia, Timbucktoo and the Continent, so realistic did he portray the European picture. Saad Daadah weeped for more when Ernie ceased telling about Saad's Fatherland.

Will H. Cohan and Harry Young open on the Western vaudeville time, Sept. 11, and are booked solid for the year.

"Carl" Rosini invested in new wardrobe and set of beautiful scenery doing business with firms using space in NEW YORK CLIPPER.

William Burt, not *Birnes*. All right, Bill, I'll remember the real name.

Telegrams on board for Phil. Kelley and Geo. Cole.

Long life and happy days for you and your bride, *my wish* for Joe Mattus. Married his pretty dancing partner, Pearl Young, Aug. 2, in City Hall.

Jack Frazer and Tubby Garron, Broadways' Beau Brummels, have intention of going to White Lake for a two weeks' vacation.

SICK COMMITTEE REPORT.

Brother Edward Karrell is convalescing at White Plains.

Mary Maxfield's doing nicely at her Summer home.

Brother Dick Crollius left the hospital Aug. 2, and is now at his brother's home.

Brother Paul Quinn was ill for a few days, but is now well and attending to his duties.

Brother James F. Hays in his usual good spirits, and wants to be remembered to Dr. Harry Freeman.

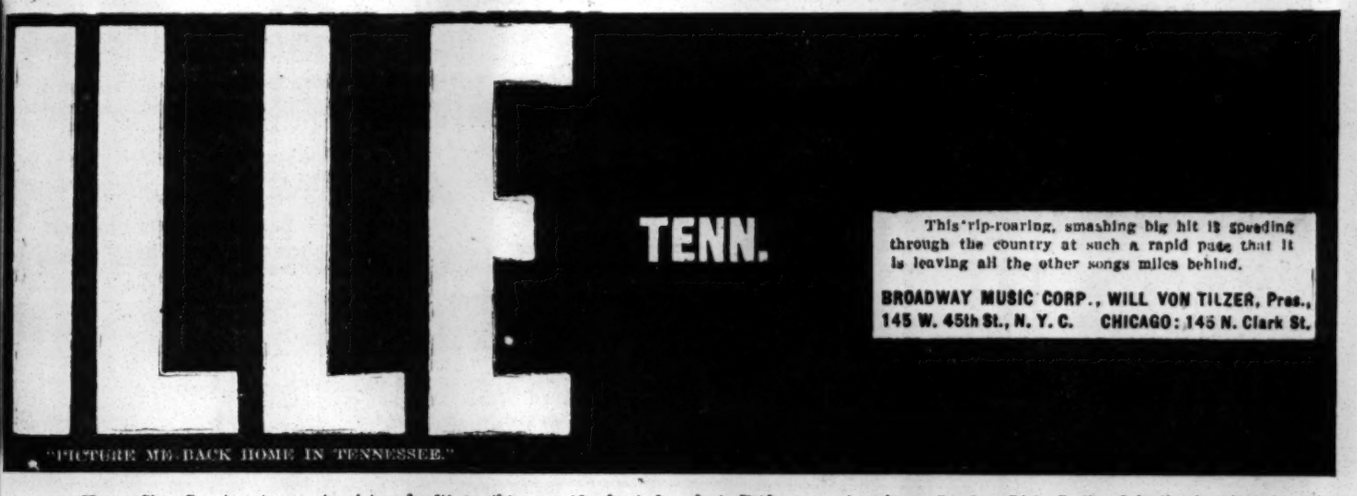
Brother Jack Anthony underwent an operation and now is well and about.

Brother Alfred Stern left Bellevue Hospital Aug. 2.

There is no change in the mental condition of Brother Captain Spaulding.

Brother John Fenton, convalescing at the Brunswick Home, is well pleased with his surroundings.

Brother Jack Hallen, suffering from an acute attack of bronchitis, is improving.


TENN.
This rip-roaring, smashing big hit is speeding through the country at such a rapid pace that it is leaving all the other songs miles behind.
BROADWAY MUSIC CORP., WILL VON TILZER, Pres.,
145 W. 45th St., N. Y. C. CHICAGO: 145 N. Clark St.
"PICTURE ME BACK HOME IN TENNESSEE."

Henry Clay Grant, actor, cartoonist and editor, met with an accident whilst *acting* in a photo play. Through the incapability of a *clerk* posing as an actor, a retake was snapped. Whilst this was being filmed Henry's right arm was put out of commission. *No*, I really think my friend will not do any cartooning for a few *days*.

Missed the tea party held in Fanny Brice's apartments *early* Friday morn, but as Fanny's *heart* is as *big as a hat*, on the next occasion she may remember me.

It seems to me, brothers, everything went well until George Kingsbury pulled above speech, then laughter reigned supreme. Not *hep* to *"why* and *what for* the hilarity." William James Fitz Patrick became angry and called the house to order. Evidently he was not in on Brother George's mirth provoking sentence amongst the boys who are up in Kingsbury's vocabulary. William forgave the MOB eventually, finding out that George's great by words are *"It seems to me, brothers."*

Jack Bancroft and Bert Lovey formed a *duo* some time ago, and have been quite busy the past five months in cabaret. Now, since Jimmie Eagan joined them the *duo* is no more, having become a *trio*.

The sister of Billy Lebrun would like to know his whereabouts. You can address her thus: Mrs. Jack Dunn, Stanmore St., Sydney, N. S. W.

Where, or *whers* are Brothers *Pollard* and *Weems?*

Joe Bennett, the original Abe Kabille, makes merry in the popular tabloid, called "The Telephone Tangle."

Attend Tuesday night meetings. They are instructive and interesting.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) "Ramona," motion picture, Aug. 14-19. Lyman H. Howe's Travel Festival indefinitely.

GARDEN (Geo. Schneider, mgr.)—Bill 14-19: Gliding O'Mearas, Bert Wilcox and company, the Willis Duo, Thos. P. Dunn, Rice and Stewart, Sid Baxter and company, Bernhard and Meyers, and Folsom and Brown.

HIPPODROME (Harry Wood, mgr.)—Bill 14-19: Leona Guerney, Brea and Brea, Kammerer and Howland, Levey and O'Connor, Tom Moore, Jessie Mae Hall and company, and Adonis and dog.

PALACE (Wm. Ballauf, mgr.)—Liberty Girls, with Jack Conway, 14-19. Golden Crook, with Billy Arlington, 21-26.

GAIETY (J. C. Southerland, mgr.)—Girls from the Follies 14-19, September Morning Glories 21-26.

Hutchinson, Kan.—Home (W. A. Lee, mgr.) season opens with permanent stock, Sept. 11.

RIVERSIDE PARK (K. C. Beck, mgr.)—Louise Winans Faxon, at cabaret, week of Aug. 13.

BARNUM-BAILEY CIRCUS 13.

IT IS NOT ALTO

Funny, isn't it? to hear people say, "Feist has the big hits because he's lucky." That's nonsense. Everybody kno
it's dangerous to speculate "on luck." Once in a great while we hear of someone who "made a Lucky Strike" and "clean
up." It's so rare, that's why everybody talks about it—but as a general proposition—it's all Rot! Bosh!—Phoel Stu
All "Feist" songs are not successful, but you don't know the "Flivers" as we "can 'em" quickly—you see, we ta
All you have to do, is to pick the one—two or more that fit YOUR ac

"YOU CAN'T GO WRONG WITH A FEIST SONG"

Any old song won't do; that's the spiel we handed our writers and they came across with a pippin so new and no
as it is, is but a mere suggestion of the new supreme ballad hit of the new season.

"IRELAND MUST BE HEAVEN FOR

If ever there was a lyric that can stand the focus of the spot light, it is this new one by Jo

Did you ever hear Emma Carus rave? She does
Last week Miss Carus and her new partner, Larry Comer, opened up at the Palace Theat
The one supreme hit of their act was th

"THE SWEETEST

by Grant Clarke and Jimmie V. Monaco, who have in this song written another ball

Talk About Your Talk Abouts, the Most

"YOU'RE A DOG-GON

Lyric by GRANT CLARKE

This is the song that all the big newspapers in the country are raving about. The song that is being sung by mor
couldn't hold down. A song that the audience remembers and identifies the act after the show is over. You know the

"GEE WHITTAKER! AND THEN GEE WHIZ!" Did you ever know a song that had its grip on the public quite as strongly as—

"SWEET CIDER TIME WHEN YOU WERE MINE"

A big hit in June, a bigger hit in July, and threatens to be a record breaker by September. One of the greatest hits by that wonderful hit writer, Percy Wenrich. The song that scored great with the top notch ballad singers.

Full of "jas"—the only original "short tail" Hawaiian "Blues" novelty tune with words.

"THE HONOLULU BLUES"

Words by GRANT CLARKE Music by JIMMY MONACO

SAN FRANCISCO PANTAGES BUILDING CHICAGO G.O.H. BUILDING.

LEO F
135 W. 44th STR
ST. LOUIS 7

SAN FRANCISCO.

COLUMBIA.—Ruth Chatterton, assisted by Bruce McRae and the Henry Miller Players, in a new comedy, entitled "Come Out of the Kitchen," week of Aug. 14.

CORT—Fourth week of "Canary Cottage" began 14.

ALCAZAR.—Stock company, in "Rolling Stones," 14-19.

ORPHEUM.—Bill 13-19: Nora Bayes, Lew Madden and company, Harry Holman and company, Boudini Brothers, Sylvia Loyal and her Pierrots, Spencer and Williams, Leo Zarrell and company, Grace Dunbar Nile and company, and Orpheum motion pictures.

EMPRESS.—Bill 13-19: Rath Bros., Porter J. White company, Majestic Musical Four, McCloud and Carp, Pistel and Cushing, Mosher, Hayes and Mosher, Frank Burton and company, and Cinema pictures.

PANTAGES'.—Bill 13-19: Dale and Archer, Grace De Winters, Earl and the Girls, Naynon's birds, Amoros Sisters, and moving pictures.

Newark, N. J.—Olympic Park (A. J. Guenther, mgr.) the Aborn Opera Co. revive "Yankee Consul" Aug. 14-20. Robinson Newbold, who has been very successful with these comedy roles, has the title part. Al Parr returns this week, and with Forrest Huff, George Shields, Fritzi Von Busing and Eileen Castles. "Florodora" is in rehearsal for 21-27.

KEENEY'S (John McNally, mgr.)—Bill 14-16: Griffin and Lane, Brown and McCormack, the moving picture, "Vampire;" Baker, Sherman and Brannigan, Carrie Lillie, and Bartlette and La Favo.

LOEW'S (Eugene Meyer, mgr.)—Bill 14-16: Arno and Stickney, Rogers and Wood, John Neff and Telephone Girls, Deena Cooper and company, Arthur Lipson, and Soretti and Antoinette.

MINER'S EMPIRE (Tom Miner, mgr.)—The second week of the season brings the Behman Show with Martelle, Wilbur Dobbs, John E. Cain, Sam Hyams, Bert McCarthy, Ametia Pynes and company, Jack Nicholls, Lucille Mamion, Bud Snyder and company, Blanche Newcombe and Bluch Landolf. The Merry Rounders 21-26.

PROCTOR'S PALACE (R. C. Golding, mgr.)—Bill 14-

GETHER LUCK

...e trouble to find out before we hand "'em to you"—Putting it differently—a "Feist" song has got to "stand the acid test" ...and if it's a "realer" we let you in—if it's a "lemon" we "ditch" it.
So you see it's not exactly luck—is it? No! certainly not! So then, when we tell you that every song mentioned below ...is a Hit, you know it is a Hit, because it's been "tried out" before we hand it to you.
...it's "easy sailing" to the "Road of Sure Success"—GET ABOARD!

...we, accustomed as we are to having quick hits, were compelled to sit up and take notice. The title, wonderful

...Y MOTHER CAME FROM THERE"

...by Jo...y and Howard Johnson, while the melody by Fred Fischer is emphatically infectious.

"SING A 'FEIST' SONG BE A STAGE HIT"

...does ...ften, but when she does, it means something.
...Theat...York. Naturally they were a riot. Everybody expected it, and no one was disappointed.
...was th...d novel song with a punch, entitled

...ELODY OF ALL"

...ball...ll appeal to every ballad singer in America, a song positively in a class by itself.

...Most ...bout Song in the U. S. A. To-day is

...N DANGEROUS GIRL"

Music by JIMMIE V. MONACO

...mor...rs than any other song in the country. A song that is the biggest prevailing hit. A song that even the hot weather ...the k...neath.

There forty ways—! A special type of song. Successful and "worth while."

"THERE'S A GARDEN IN OLD ITALY"

By JOE McCARTHY and JACK GLOGAU. Writers of "Shores of Italy," "Venetian Rose," etc. Special patter chorus for character singers and a wonderful operatic version for sopranos and other high class singers. You wanted one like "Shores of Italy!" Here it is! Go to it!

A "real" novelty—something that performers have been practically "begging" for recently. A great idea worked up to a finale that "means something." A million laughs all the way through!

"SOME GIRLS DO AND SOME GIRLS DON'T"

By ALEX. GERBER, HOWARD JOHNSON and HARRY JENTES.

...IST INC.
...STR... NEW YORK
...7 T...LIVE STREET

BOSTON
181 TREMONT STREET

PHILADELPHIA
BROAD & CHERRY

16: Claude Gillingwater and company, Wm. Pruett and company, Tighe and Jason, Frank Crummitt, Denny and Sykes, Three Angels Girls, De Maco, and Simons and Bradley. For 17-19, Eleanor Gates and company.

Atlantic City, N. J.—Apollo (Fred Moore, mgr.) "Cohan Revue," with Richard Carle, Elizabeth Murray, James C. Marlowe, Grace Nolan, Fred Santley, Doyle and Brazil, Valli Valli, Harry Bulgar, Lila Rhodes, Harry Delf, John Hendricks, Chas. Winninger, Juliet, Little Billy, Jere Grady, Alfred Latell and others, Aug. 14 and week. John Mason, in "Common Clay," 21-26.

NEW NIXON (Harry Brown, mgr.)—"Mr. Lazarus," with Henry E. Dixey, Florine Arnold, Eva La Gallienne, Wm. T. Clarke, Tom Powers, and Marie Ascarago, 14-19. Julia Sanderson, Donald Brian and Jos. Cawthorn, in "Sybil" 25, 26.

KEITH'S GARDEN PIER (Chas. G. Anderson, mgr.)—Bill 14-19: Emma Carus and Larry Comer, Mabelle Adams and Marion Murray, Al. Shayne, Leo Beers, Togan and Geneva, Roy Harrah Troupe, and Seven Honey Boys.

MILLION DOLLAR PIER HIPPODROME (W. E. Shackleford, mgr.)—Bill week 14: Edward Clark, Kennedy and Melrose, the Skatells, Raymond Wilbert, Hess and Hyde, and Emmet Welch's Minstrels.
CRITERION.—"Civilization" (pictures).

Jersey City, N. J.—B. F. Keith's. Bill Aug. 14-16: Sarah Padden and company, Harry Girard, Moss and Fry, Julia Curtis, Selbini and Grovini, and "At the Club."

Hoboken, N. J.—Lyric (G. S. Riggs, mgr.) bill 14-16: Isabelle Miller and company, Lew Cooper, Gordon Bros. and Walton, the Montfords, and Tilton. For 17-20: Hugh Norton and company, Mills and Lockwood, Ford and Leslie, Joe Taylor, and Bond and Bond.

Memphis, Tenn.—Orpheum (Arthur Lane, mgr.) the 1916-17 season will be inaugurated Aug. 21, under the management of Arthur Lane.

LYRIC will throw open its doors Sept. 3, playing the International circuit. This house will continue under the management of Benj. M. Stainback.

NEXT WEEK'S VAUDEVILLE BILLS

Aug. 21-26

U. B. O. CIRCUIT

NEW YORK CITY.

Royal.

Lockett & Waldron
"Meadowbrook Lane"
Lew Anger
Kirk & Fogarty
Bersac's Animals

New Brighton.

(Brighton Beach.)

Filcer & Douglas
Cycling Brunettes
Scotch Lads & Lassies
White & Cavanaugh
Belle Baker
Morton & Glass

Henderson's.

(Coney Island.)

La France Trio
Seven Honey Boys
Harry Gilfoil
Bernette Asoria & Co.
Toney & Norman

Morrison's.

(Rockaway.)

Eddie Leonard & Co.
Mabel Russell & Co.
Walthour & Princeton Girls
Tighe & Jason

ATLANTA, GA.

Forsyth.

Woolf & Stewart
Williams & Segal
Silver & Duval
"Vacuum Cleaners"

BOSTON.

Keith's.

Una Clayton & Co.
Paul Gordon
William & Margaret Cutty
Irene Franklin
Bert Fitzgibbon
Casson & Earle
Ed. Morton
Burley & Burley

BIRMINGHAM, ALA.

Breen Family
Bessie Remple & Co.
Hamilton & Barnes

BALTIMORE.

Maryland.

Harry Green & Co.
Nelson Waring
Three Leightons
Meredith & Snoozer
Wood & Wyde

BUFFALO, N. Y.

Shea's.

Misses Young & Brown
Retter Bros.
Jack Omri
Six Water Lilies
Musical Gormans
Hoey & Lee

DETROIT.

Temple.

Lightner & Alexander
Three Romanos
Adele Rowland & Co.
Walters & Walters
Jos. Bernard & Co.
Bill Robinson
Bert Lamont & Cowboys

GRAND RAPIDS.

Ramona Park.

Seven Bracks
Old Time Darkies
Valerie Bergere & Co.
Lydell, Higgins & Co.

MONTREAL, CAN.

Bohmer Park.

Flying Russells
Ponzino & Contini
Spanish Dolcinos
"Act Beautiful"
Libby & Barton

MONTREAL, CAN.

Maurice Burkhardt
Dore & Halperin
Quigley & Fitzgerald
Roy & Arthur
Gene & Delia Muller

NORFOLK, VA.

Colonial

First Half

Four Entertainers
Jewell's Manikins
Waters & Morris
Willa Holt Wakefield

Last Half

Idanias Troupe
Adelaide Boothby & Co.

PHILADELPHIA.

Keith's.

Willie Solar
The Crisps
Aveling & Lloyd
"Nursery Land"
Dong Fong Gue & Haw
Folies D'Amour
Three Steindel Bros
Douglas J. Wood & Co.

RICHMOND, VA.

Bijou.

First Half

Idanias Troupe
Adelaide Boothby Co.

Last Half

Four Entertainers
Jewell's Manikins
Waters & Morris
Willa Holt Wakefield

WASHINGTON.

Keith's.

Emmet De Voy & Co.
Tom Edwards & Co.
Bert Hanlon
Kelly & Galvin
Laurie & Bronson
Gusmani Trio
Two Tomboys

ORPHEUM CIRCUIT

CHICAGO.

Majestic.

Laura Nelson Hall & Co.
Jack Wilson Trio
Evan-Burrows Fontaine & Co.
Dianne D'Aubrey
Ward Bros.
De Witt, Burns & Torrence
Jan Rubini
The Brightons

DENVER, COLO.

Orpheum.

"River of Souls"
Consul & Betty
Kramer & Morton
Werner Amoros Troupe
Leipzig
The Gladiators
Claire Rochester

LOS ANGELES, CAL.

Orpheum.

Carroll & Wheaton
Lew Holtz
Mrs. Ralph Herz & Co.
Mary Melville
Jim & Betty Morgan
Alexander Carr & Co.
Martinetti & Sylvester
G. Aldo Randegger

LOUISVILLE.

Fontaine Ferry Park

Chung Hwa Four
Herbert & La Triska
Stettner & Bentz
Albert & Irving
Rice, Elmer & Tom

MINNEAPOLIS.

Orpheum.

Chip & Marble
Orth & Deeley
Walter Brewer
Nederveld's Monks
Willing, Bentley & Willing
Pilcher & Scholfield
"Honor Thy Children"

MEMPHIS, TENN.

Orpheum.

"Dancing Girl of Delhi"
Lillian Kingsbury & Co.
Calts Bros.
Murray Bennett
Bee Ho Gray & Co.
Savoy & Brennan
Odiva

OAKLAND.

Orpheum.

"Petticoats"
Spencer & Williams
Leo Zarrell Trio
Sylvia Loyal

SAN FRANCISCO.

Orpheum.

Cooper & Smith
Duffy & Lorenze
Du For Boys
Nora Bayes
Franklyn Ardell & Co.
Lew Madden & Co.
Boudini Bros.

ST. LOUIS.

Forest Park Highlands.

Raskin's Russians
Brown & Spencer
Emerson & Baldwin
Kaufman Bros.
Mario & Duffy

ST. PAUL.

Orpheum.

Fred. V. Bowers & Co.
Allen & Howard
Homer Miles & Co.
Libonati
Morin Sisters
Lunette Sisters
Lydia Barry

SALT LAKE CITY.

Orpheum.

Ellis & Bordoni
Donovan & Lee
Albright & Rodoid
Fay, Two Coleys & Fay
Moon & Morris
McLallen & Carson
Wilfred Clarke & Co.

S. & C. CIRCUIT

BUTTE, MONT.

Empress.

Arnold & Florence
Bromley & Pearson
Jack Levy & Symphony Girls
Lloyd Sabine & Co.
The Randalls
Four Rubes

DETROIT.

Miles.

Three English Dancers
Mitchell & Mitch
Homestead Singers
Harry La Mont & Girlie
McClure & Dolly

FARGO, N. D.

Grand

First Half

Ford & Urma
White's Circus
Alice Allison
Adams Bros.

Last Half

Col. Jack George
"Beaux & Belles"
(Two to fill)

GT. FALLS, MONT.

G. O. H.

(Aug. 26, 27)

Electrice & Co.
Irene May
Chas. Loder & Co.
Dooley & Nelson
Singing Four
Spissell Bros. & Mack

HELENA, MONT.

Liberty.

(Aug. 21)

Arnold & Florence
Bromley & Pearson
Jack Levy & Symphony Girls
Lloyd Sabine & Co.
The Randalls
Four Rubes

LOS ANGELES.

Hippodrome.

Leona Heggi
Mosher, Hayes & Hayes
Brown & Bristol
"Paid in Full"
Pistel & Cushing
McCloud & Carp

MINNEAPOLIS.

Unique.

Stone & Manning
Ross Fenton Players
Le Roy & Cahill
Rita Marie's Orchestra
Sam Goldman

PORTLAND, ORE.

Hippodrome.

Five Belmonts
"Joy Riders"
Jerry & Gretchen O'Meara
Edward Zoeller Trio
White & Brown

SACRAMENTO

Empress.

Majestic Musical Four
Howard & De Loris
Jas. F. McDonald
Bath Bros.
Porter J. White & Co.

ST. CLOUD, MINN

Nemo.

(One day)

Alice Allison
Ford & Urma
"Beaux & Belles"
Adams Bros.

ST. PAUL, MINN.

Empress.

Agoust & Agoust
Abbott & Mills
Graham Moffet Players
Gilbert Losee
Olivotti Moffet Clare Trio

SEATTLE.

Hippodrome.

Otto Adlon & Co.
Kennedy & Kramer
Duncan & Holt
Howard Chase & Co.
Davis & Elmore

SAN FRANCISCO.

Empress.

Howard & Graf
Williams & Watkins
Rawson & Clare
Tun Chin Troupe

SPOKANE, WASH.

Rippodrome.

(Aug. 26-28)

Gartelle Bros.
Millard Clay Trio
Von Dell
Lulu Sutton & Co.
Jules & Francis
Buch Bros.

PANTAGES' CIRCUIT

CALGARY, CAN.

Pantages'.

Long Tack Sam & Co.
Keno & Green
Gaylord & Lancton & Co
Eva Shirley
Wills, Gilbert & Co.

EDMONTON, CAN.

Pantages'.

Madam Jomelli
Great Lester
Ned Nestor & Sweethearts
Crawford & Broderick
Three Dartos

GREAT FALLS.

Pantages'.

(Aug. 22, 23)

Henrietta De Serris & Co.
Slatko's Midnight Rollickers
Edna Aug
Latoska
Ben & Hazel Mann

LOS ANGELES.

Pantages'.

Lipinsky's Dogs
Lella Shaw & Co.
Rio & Norman
Rita Gould
Danny Simmons

OAKLAND, CAL.

Pantages'.

"The Earl & Girls"
Amoros Sisters
Dale Archer & Co.
Grace De Winters
Naymon's Birds

PORTLAND, ORE.

Pantages'.

"Brides of the Desert"
Green & Parker
Ed. Blondell & Co.
Cameron & O'Connor
Models De Luxe

SEATTLE, WASH.

Pantages'.

Pirkinoff Rose Ballet
Beaumonte & Arnold
Clark's Royal Hawaiians
Holmes & Wells
Lucier Trio
Garcinetti Bros.

SPOKANE, WASH.

Pantages'.

"Society Buds"
Welch, Mealy & Montrose
Creole Band
Claudia Coleman
Kartelli

SAN FRANCISCO.

Pantages'.

"The Elopers"
Dickinson & Deagon
Lazar & Dale
Davett & Duvall
Will Morris

SAN DIEGO, CAL.

Pantages'.

Rose & Ellis
Mabel Harper & Co.
Storm & Marston
Brown Fletcher Trio
Al Golem Troupe
Davis & Davis
Joe Roberts

SALT LAKE CITY.

Pantages'.

Five Florimonds
Kerville Family
Clark & Chapelle
Harry Breen
La Scala Sextette
Venetian Four
Buster & Bailey

TACOMA, WASH.

Pantages'.

Six Kirksmith Sisters
"Divorce Question"
Freeman, Dunham & Co.
Brooks & Bowen
Black & White

VANCOUVER, CAN.

Pantages'.

Karl Emmy & Pets
Lander Stevens & Co.
Melody Six
Kimberly & Arnold
"A Night In the Park"
Harry Coleman

VICTORIA, CAN.

Pantages'.

"That's My Horse"
Alice Hamilton
Leonard Anderson Players
Maley & Woods
Van Cello

WINNIPEG, CAN.

Pantages'.

Rigoletto Bros.
Darrell & Conway
Herbert Lloyd & Co.
Renee Four
Ward & Faye

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli's.

First Half

Hayes & Rives
Jack Barnett
Roy & Arthur
Dorothy Brenner

Last Half

Carbre Bros.
Three Angel Sisters
Edward De Corsia & Co.
Fisher, Luckie & Gordon

Plaza.

First Half

Amazon Trio
Taylor & Carter
Top of the World Dancers
(To fill)

HARTFORD, CONN.

Palace.

First Half

Carbre Bros.
Joe Longfeather
Toney & Norman
O'Brien, Havel & Co.
Geo. Lyons
Revue De Luxe
Auto Mechanics

Last Half

Olympic Trio
B. Kelly Forest
Nordstrom & Potter
Roy & Arthur
Four Popular Singers

NEW HAVEN, CONN.

Poli's.

First Half

Olympic Trio
Edward De Corsia & Co.
Four Popular Singers
(To fill)

Last Half

Hayes & Rives
Jack Barnett
O'Brien, Havel & Co.

Bijou.

Last Half

Amazon Trio
Top of the World Dancers
(To fill)

WORCESTER, MASS.

Plaza.

First Half

Nordstrom & Potter
B. Kelly Forest
Fisher, Luckie & Gordon
Three Angel Sisters

Last Half

Joe Longfeather
Geo. Lyons
Revue De Luxe
Auto Mechanics
To fill)

INTERSTATE CIRCUIT

OKLA. CITY, OKLA.

Lyric.

First Half

Naomi
Chas. Reilly & Co.
Adams & Guhl
(Two to fill)

Last Half

Bert Wiggins
Devoy & Dayton
Ethel & Pearl Burns
Geo. Hall
(To fill)

SAPULPA, OKLA.

Last Half

Bert Wiggins
Scanlon & Press

ST. JOSEPH, MO.

First Half

Naomi
(Three to fill)

Last Half

Pollard
Mahoney & Rogers
Green, McHenry & Dean
Four Kings
(To fill)

TULSA, OKLA.

Empress.

First Half

Edmunds & Lavelle
Messner Sisters
(Three to fill)

Last Half

Naomi
Chas. Reilly & Co.
Adams & Guhl
(Two to fill)

W. V. M. A.

CROOKSTON, MINN.

(Aug. 26)

Rialto Operatic Four
Scott & Wilson
Erford's Sensation

CHICAGO.

Lincoln.

Last Half

Aurora Zouaves
Lua & Analeka
Monarch Comedy Four
Electrical Venus
Bernard & Myers

Windsor

Last Half

Henry & Adelaide
Lorraine & Dunn
Chauncey Monroe & Co.
Clayton & Lennie
Gregory Troupe

Kedzie.

First Half

Henry & Adelaide
Fox & Ingraham
Bert & Harry Gordon

Last Half

Robt. Henry Hodge & Co..
Morris Golden
Cesar Rivoli

Avenue.

First Half

Barry Girls
"What Happened to Ruth?"
Gordon & Whyte
Gregory Troupe

Last Half

E. J. Moore
"The Family"
La France & Bruce

American.

First Half

Four Roses
Earl & Edwards
"The Cop"
Frank Crummitt
Electrical Venus

Last Half

Jack Lavier
Barry Girls
"The Edge of the World"
Pisano & Bingham
"What Happened to Ruth?"

CAMP HUGHES, MAN.

Australian Waites
Marion & Willard
Jack Polk
Jessie Blair Sterling & Highlanders

DULUTH, MINN.

New Grand.

First Half

The Kilties
Poshay & White
Harry Gilbert
Prince Karmi

Last Half

Kane & Herman
Juno Salmo
(Two to fill)

DAVENPORT, IA.

Columbia.

First Half

Millie Olive
Moore & Jenkins
Wm. O'Claire & Girls
Darn, Good & Funny
Boganny Troupe

Last Half

Frank Crummitt
Metropolitan Dancers
(Three to fill)

EAST ST. LOUIS.

Erber's.

First Half

Sterling & Marguerite
Dot Marcelle
Roth & Roberts
Geo. Lovett & Co.

Last Half

Wright & Davis
Geo. Lovett & Co.

FT. WILLIAM, CAN.

Last Half

The Kilties
Poshay & White
Harry Gilbert
Prince Karmi

GARY, IND.

Orpheum.

Nevins & Erwood

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Dunbar's Bell Ringers
(Three to fill)

INTERNATIONAL FALLS, MINN.
(Aug. 27)
The Kilties
Poshay & White
Harry Gilbert
Prince Karmi

IRONWOOD, MICH.
Temple.
Chuck Haas
Rodway & Kelly
Kay & Belle
"Musical Matinee"
(One to fill)

LINCOLN, NEB.
Capital Beach Park.
First Half
Stross & Becker
Four Kings
Last Half
Darn, Good & Funny
(One to fill)
Lyric.
First Half
Van & Carrie Avery
Wing & Ah Hoy
Last Half
Kerville Family
(One to fill)

MADISON, WIS.
Orpheum.
First Half
Kennedy & Francis
Marshall Montgomery & Co.
Chic Sale
Robbie Gordone
(One to fill)
Last Half
Polzin Bros.
Embs & Alton
Morgan & Gray
Neil McKinley
"The Society Circus"

MINNEAPOLIS.
New Palace.
Rialto Operatic Four
Miller & Rainey
Scott & Wilson
Erford's Sensation
Grand
Marble Gems
Harris & Nagel
"Dog Watch"
Von Hampton & Shriner

OMAHA, NEB.
Empress.
First Half
"The Trains"
(Two to fill)
Last Half
Delphino & Delmora
Pearl Bros. & Burns
Van & Carrie Avery
Wing and Ah Hoy

ROCKFORD, ILL.
New Palace.
First Half
Jack Lavier
Embs & Alton
"The Society Circus"
Monarch Comedy Four
Morgan & Gray
Last Half
Millie Olive
Wm. O'Claire & Girls
Moore & Jenkins
Olga Mishka & Co.
(One to fill)

SO. BEND, IND.
Orpheum.
First Half
Carmen's Minstrels
James Cullen
Pisano & Bingham
Burns & Klasen
"Edge of the World"
Last Half
Adonis & Dog
Bevan & Flint
Ralph Whitehead & Co.
Chic Sale
Four Casters

SPRINGFIELD, MO.
Majestic.
First Half
Caits Bros.
"The Family"
Hirschel Hendler
Dyer & Dyer
Adele Jason
Olga Mishka & Co.
Last Half
Dawne June
Nevins & Erwood
"A Case for Sherlock"
Earl & Edwards
Ruby Cavall & Co.
Hanlon & Clifton

SIOUX CITY, IA.
Orpheum.
First Half
Dorothy Southern Trio
Pearl Bros. & Burns
Kerville Family
(Two to fill)
Last Half
Rambler Sisters & Pinard
Knapp & Cornalia
Ruth Budd
Sherman, Van & Hyman

ST. PAUL, MINN.
Princess.
First Half
Kane & Herman
Juno Salmo
(Two to fill)
Last Half
Belmont's Manikins
Dorothy Southern Trio
Gaby Bros. & Clark
(One to fill)

ST. LOUIS, MO.
Empress.
First Half
Oxford Trio
International Four
Grew Pates Co.
Wright & Davis
Paul Kleist & Co.
Last Half
Stone & Hughes
Dot Marcelle
Spencer & Wager
Gordon & Whyte
Three Toki Japs
Hamilton Skydome.
First Half
Stone & Hughes
Spencer & Wager
La France & Bruce
Last Half
Payne Children
International Four
Paul Kleist & Co.
Grand.
Milton Frankel
Nora & Sydney Kellogg
Bissett & Scott
Leroy & Mabel Hart
Niffsky Troupe
Fenton & Greene
Bruce Duffett & Co.
Five Juggling Normans

SUPERIOR, WIS.
People's.
First Half
Bush & Shapiro
(Two to fill)
Last Half
McIlyar & Hamilton
Blanche Rose
(One to fill)

TERRE HAUTE.
New Hippodrome.
First Half
Hanlon & Clifton
Bevan & Flint
Ralph Whitehead & Co.
"A Case for Sherlock"
Ruby Cavall & Co.
Last Half
Four Roses
Caits Bros.
Imhof, Conn & Corrine
Hirschel Hendler
Strassell's Animals

WINNIPEG, CAN.
Strand.
Hanley Girls
Frank Sheppard
Green & Pugh
Pekin Zouaves

LOEW CIRCUIT

NEW YORK CITY.
American.
First Half
De Lisle & Cavanaugh
Mohaffy, Cyril & Stewart
"Courtroom Girls"
Arno & Stickney
Cathryn Chaloner & Co.
Billy McDermott
Last Half
Jack Boyce
Philbrick & De Voe
Al. Burton's Revue
"Six Peaches & a Pair"
Parise Duo
"Don't Lose Your Nerve"
Billy McDermott
Wolgast & Girlie

Boulevard.
First Half
Aerial Belmonts
The Lowrys
"Don't Lose Your Nerve"
Russell Vokes
Last Half
Anthony & Adele
Lambert & Fredericks
Mohaffy, Cyril & Stewart
The Reynolds
Mack, Albright & Mack

Delancey Street.
First Half
Marshall & Welton
Ward & Wilson
Lambert & Fredericks
"Six Peaches & a Pair"
Abbott & White
Espe & Dutton
Last Half
Rogers & Wood
The Morrocins
Tracey & Vincent
Dana Cooper & Co.
Lew Hoffman
Soretti & Antoinette

Greeley Square.
First Half
Rogers & Wood
Delmore & Moore
Daniels & Conrad
Gordon & Marx
Soretti & Antoinette
Last Half
Arno & Stickney
McDermott & Wallace
Ford & Leslie
Nellie Monahan
Fred C. Hagan & Co.
Anthony & Mack
Karlton & Klifford

Lincoln Square.
First Half
June & Irene Melba
Valaya & Brazilian Nuts
Jack Boyce
"Never Again"
Manhattan Trio
Adonis & Dog
Last Half
Kaiser's Dogs
Kammerer & Howland
Lillian Doherty
Clark & Gerard
Don Mullaly & Co.
Daniels & Conrad

National.
First Half
Murphy & Barry
Largay & Snee
Jones & Johnson
Lottie Williams & Co.
Jack Symonds
Three Bobs
Last Half
Lexey & O'Connor
Delmore & Moore
Fern & Davis
Hazel Harrington & Co.
Gordon & Marx
Billy Kinkaid & Co.

Orpheum.
First Half
Fern & Davis
The Morrocins
Philbrick & De Voe
Grew Pates & Co.
Wilbur Sweatman
Ioleen Sisters
Last Half
Murphy & Barry
The Lowrys
Adonis & Dog
Helen Smith & Co.
Jones & Johnson
Lyrica

Seventh Avenue.
First Half
Meehan & Pond
"Drifting"
Julia Jordan
Ward, Bell & Ward
Last Half
Kathryn McConnell
Ward & Wilson
Cathryn Chaloner & Co
Abbott & White
Aerial Belmonts

Bijou (Bkln.)
First Half
Lexey & O'Connor
Lew Hoffman
The Reynolds
Tracey & Vincent
Fred C. Hagan & Co.
Smith & West
Karlton & Klifford
Last Half
White, Mullaly & White
Russell Vokes
"Drifting"
The Stantons
Azard Bros.

De Kalb (Bkln.)
First Half
Kaiser's Dogs
Kammerer & Howland
Don Mullaly & Co.
Lyrica
Wolgast & Girlie
Last Half
Greenley & Drayton
De Lisle & Cavanaugh
"Never Again"
Fields & Halliday
Three Bobs

Fulton (Bkln.)
First Half
White, Mullaly & White
Cooper & Ricardo
Ford & Leslie
Fields & Halliday
Azard Bros.
Last Half
Asaki
Smith & West
Manhattan Trio
Leona Guerney

Palace (Bkln.)
First Half
Asaki
Duffy & Montague
The Stantons
Birdie & Eddie Conrad
Last Half
Marshall & Welton
Wilbur Sweatman
Grey & Manville
Neil McKinley
Ioleen Sisters

BALTIMORE, MD.
Hippodrome.
Moriarty Sisters
Mills & Lockwood
Owen & Campbell
Joe Browning
Boarding School Girls
Imogen Comer

BOSTON.
Orpheum.
First Half
Malone & Malone
"Five Sweethearts"
Louise Kent & Co.
Arthur Lipson
Lockhardt Bros.
Last Half
Wm. Embs
Six Stylish Steppers
Beatrice Lambert
Stone & Clear
Tyrone Trio

St. James.
First Half
Beatrice Lambert
Wm. Embs
Tyrone Trio
Last Half
Malone & Malone
Louise Kent & Co
George Armstrong
Lockhardt Bors.

FALL RIVER.
Bijou.
First Half
George Armstrong
Stone & Clear
Burke & Broderick
Last Half
Senator Francis Murphy

HOBOKEN.
Lyric.
First Half
Johnson & Rollison
"General Orders"
Elks Four
Last Half
Benson & Moore
Johnny Neff & Girl
Maurice Samuels & Co.
Robinson & McShayne

NEWARK, N. J.
Majestic.
First Half
Sungrade Bros.
McDermott & Wallace
Helen Smith & Co.
Anthony & Mack
Leona Guerney
Last Half
Meehan & Pond
Frank Rae & Co.
Arthur Geary
Espe & Dutton

PROVIDENCE.
Emery
First Half
Senator Francis Murphy
Six Stylish Steppers
Last Half
Burke & Broderick
Arthur Lipson
"Five Sweethearts"

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THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

SUN STROKE AND HEAT EXHAUSTION.

These are two distinct conditions. Heat exhaustion is a condition of prostration resulting from over exertion under high temperature. It is characterized by intense bodily weakness, and in the more aggravated cases by fainting, pallidity of the face, dizziness, and coldness of the surface of the skin. There is a clammy perspiration. The unconsciousness which often results is usually followed by sleep from which the patient wakes within an hour or two in a normal condition.

In cases of greater gravity, the collapse is more marked, the heart action is depressed, the perspiration continues, and is accompanied by restlessness or even delirium. The temperature is usually low. The treatment of these cases consists in placing the patient on his back, the head only slightly elevated, in a cool and airy place. The clothing should be loosened. Brandy or aromatic spirits of ammonia should be given by mouth. If the temperature of the body is low, friction should be applied to the surface, and applications of heat resorted to.

Sun stroke is a different proposition. It is a condition caused by exposure to extremes of heat, and characterized by high fever, congestion of the brain and lungs, and extreme prostration. This condition is very common in our country during the hot Summer months among those whose occupations necessitate prolonged exposure to the rays of the sun or who are employed under shelter where the temperature is markedly high, as in the fire rooms of steamers, bakeries, sugar refineries, laundries, etc. It is often affecting soldiers on march.

The trouble gives first warning by a sensation of intense heat, headache, dizziness, oppression, sometimes nausea and vomiting, and a looseness of the bowels (diarrhoea). Often patients complain of a color vision. Patients may become unconscious or suffer from marked delirium. The skin is flushed, hot and dry, and the fever may mount up from 104 to 112. Cases where the temperature went even highter than that have been reported. The pulse is rapid and full, and the respirations accelerated and labored.

In most instances the muscles of the body are relaxed. Occasionally twitchings of same may be observed. In favorable cases the temperature drops and all symptoms disappear. Even in severe cases complete recovery may ensue or the patient may be left with mild or severe nervous and mental disturbances. A common sequel of this trouble is an inability to endure even slight degrees of heat.

In fatal sun stroke the temperature remains high, the unconsciousness deepens, the heart weakens, the respirations become more frequent and shallow, and death supervenes, usually in from twelve to thirty-six hours.

The outlook in cases of sun stroke varies with the type of the affection. The milder cases almost invariably recover under proper treatment. High temperature suggests an unfavorable result, although cases are reported where patients with sun stroke, having a temperature of 112 or over, have recovered.

Common-sense methods of treatment in these cases will often save life and frequently avoid serious consequences. Of course, the most important thing is prevention of the occurence of sun stroke. It is far better to quit working in an over heated atmosphere during the very hot Summer months than it is to court sun stroke. Over eating, over work and particularly alcohol have very baneful influences in this connection. Avoid alcohol as much as you can, work moderately and leave the table a "little bit hungry." Plenty of cold water may be allowed. Bathing is an excellent preventative medium. The clothing worn during heat spells should be light.

In cases of sun stroke the first indication is to reduce the fever. Get the afflicted to a tub and place him in it. The water in the tub should be cool. Two attendants holding lumps of ice in their hands should rub the body of the sun-stroke individual vigorously. Three or four attendants are still better—but there should be at least two.

Supposing you cannot get to a tub bath. Proceed then as follows: Bring the patient to a shady place—as cool as possible. Loosen all constrictions about his neck, waist and abdomen; open the front of the shirt; dash cold water upon him. An ice pack, by which is meant wrapping the entire body of the patient in sheets wrung out of ice cold water, is an excellent method to reduce the temperature. Equally efficacious is the giving of an ice water enema. A sprinkling bath from an ordinary watering can also renders excellent service in such cases. The water should be projected from the can from a considerable height. The impact not only reduces the temperature but acts as an excellent stimulant.

There is one point to be remembered. While it is true that a reduction of temperature is the aim, we must keep in mind not to reduce the fever below 102 degrees. It is well to take the temperature at frequent intervals and when it registers 102 it is well to cease the methods used in abstracting the heat. If persisted in, collapse may be the result.

It is understood that a physician should be summoned at the earliest possible moment. These directions should, however, be carried out by anyone who has tact to proceed, before the services of a trained person may be engaged.

Patients of this class frequently faint. This may, in a great measure, be overcome by the oral administration of aromatic spirits of ammonia, alcohol in proper doses, ether, etc.

Patients who recover from a severe attack of sun stroke require careful nursing and scrupulous maintenance of the vital functions until complete and normal restoration of function has been achieved. Nervous troubles resulting from such affections require extraordinary care and judgment in treatment.

The Chicago Health Department issued the following "Dont's" recently to avoid overheating:

Don't hurry and don't worry.
Don't get mad.
Don't talk politics unless you can keep cool about it.
Don't run for cars; there will be another along after a while.
Don't drink booze.
Don't eat much meat.
Don't overeat at all.
Don't drink ice water when you are overheated.
Don't neglect the bath tub and the bathing beaches.
Don't stay in the water too long.
Don't dive at once into deep water—wait until you have first cooled off.
Don't think it's fun to burn your arms.
Don't work hard under the blazing sun, if you can avoid it.

ANSWERS TO CORRESPONDENTS.

CANCER OF THROAT.

MRS. C. S. A., Brooklyn, N. Y., writes:

DEAR DOCTOR THOREK: My husband, a professional, has been suffering with his throat for about four years. He was examined by a throat specialist yesterday, who said that cancer of the throat is commencing. I must say that my husband takes it good naturedly, and he asks me to write you and find out through THE CLIPPER if anything can be done for his condition. He is forty-four years and is in excellent health otherwise, both mentally and physically.

REPLY.

Do not delay. The only hope in these cases—if they are not too far gone—is surgery, aided by the X-ray. Procrastination invariably causes disaster. Give him the help modern medicine offers.

SEBORRHEA.

G. L. K., Boston, Mass., writes:

DEAR DOCTOR THOREK: I have been afflicted with an affection of the scalp. I went to a dispensary here in Boston, and was told that I have seborrhea of the scalp. I am a constant reader of THE CLIPPER, and would like a few words from you in that paper.

REPLY.

The skin contains, besides the ordinary sweat glands numerous other small glandular structures known as sebaceous glands. These little fellows secrete an oily substance. The object of this greasy substance is to oil the skin and keep it soft and supple. When these little glands become inflamed, their contents are poured out in large quantities and dry upon the skin, giving rise to white scales. If this develops we have a condition technically spoken of as "seborrhea." It is best taken care of and not neglected, for baldness may be the result if permitted to run on. The disease is spread largely in barber shops and hairdressing establishments, where the cleanliness of the brushes and other paraphernalia is neglected.

TUBERCULAR PERITONITIS.

MRS. T. F. D., Brooklyn, N. Y., writes:

DEAR DOCTOR THOREK: My daughter, a girl of nineteen, is a victim of tubercular peritonitis, so the doctors say. She has taken all sorts of medicines without the slightest relief. My husband and I are performers, and read THE CLIPPER regularly, and we decided to write you and find out if you think something can be done for our girl. Many thanks in advance for an early reply.

REPLY.

Fresh air, plenty of sunshine and abundant food essential. The bowels must act regularly and freely. In these cases a simple drainage of the abdomen is very often followed by complete cure. The operation is not serious, and can be done under local anesthesia. The results are frequently marvelous. How this simple drainage works is a puzzle to scientific physicians, but we know that it does the work.

DON'T TAKE THEM OUT.

MISS L. N. C., St. Louis, Mo., writes:

DEAR DOCTOR: I am told that removing of the tonsils will improve the voice. The doctor who made that statement is a throat specialist. My tonsils never gave me any trouble, and before I have them removed I will appreciate hearing what you have to say about it.

REPLY.

Leave your tonsils alone. It is not true that their removal will improve the voice. They should only be removed when diseased and on strict indications. Otherwise they should be left alone.

PHOSPHATES IN URINE.

AI ARMED, London, England, writes:

DEAR SIR: I am an American artist, at present playing in London, England. I have been feeling out of sorts for a few months past, and I consulted a physician who told me that the urine was "loaded with phosphates." It worries me. I have heard so many contradictory statements about it since I discovered the condition, that I thought it best to inquire from you and ascertain the significance of this trouble. I will anxiously await the appearance of THE CLIPPER, in which I hope to find a reply.

REPLY.

You need not worry. This condition is very frequently seen in absolutely healthy individuals. In most cases it is observed in persons who are nervous, or whose digestion is below par. By increasing the acidity of the urine, your trouble will promptly disappear.

ELEPHANTIASIS.

F. S., Denver, Colo., writes:

DEAR DOCTOR THOREK: I understand that a distant relative of ours is afflicted with elephantiasis. We are all professional people and would like to read a few words from your pen on that subject in THE NEW YORK CLIPPER.

REPLY.

This is a condition which commonly affects the legs and which consists of a chronic, uniform swelling, usually of the portion below the knee and including or omitting the foot in its effects. In rare cases it may also involve the thigh and other parts of the body. The disease may be caused by repeated inflammations of the skin, lymphatics or blood vessels or by chronic moist eczema. True elephantiasis (found in the tropics) is due to a parasite in the blood of the afflicted individual. Some relief may be afforded by the elevation of the limb, by enveloping the same in bandages of flannel or rubber, by various applications and massage. Where the parts become enormously enlarged surgical relief may be sought.

MARRIAGE AND HEART TROUBLE.

D. B. M., Los Angeles, Cal., writes:

DEAR DOCTOR: I am a performer, thirty-five years of age, and am engaged to be married. I am in perfect health, but when I applied for life insurance recently I was told I have a "slight aortic regurgitation," and now I am all up in the air. I cannot attend to my work, and various thoughts cross my brain. In despair I write to you for information and help. Please tell me in THE CLIPPER whether or not I will have to cancel my engagement for marriage? Any information bearing on the question will be highly appreciated.

REPLY.

Do not worry. In the first place worry does no good; in the second place it may do harm. There are thousands of people walking the streets, doing hard work, married and fathers of large families, who have slight aortic lesions and do not know of their existence. You would not know that you have a leaking valve were you not to apply for insurance. Now then, forget it. As long as your health is good and you are doing your share of work, go about your business and forget your heart. Get married. I have no hesitancy in saying so under the circumstances. Keep in a cheerful frame of mind and you will be all right.

ALBUMEN IN URINE.

MR. L. B. A., St. Paul, Minn., writes:

DEAR SIR: I am a movie actor, forty years of age and in perfect health. I had my urine examined, and the doctor tells me he found a trace of albumen. It there any importance to be attached to that? Thanks for any information you may give me in THE CLIPPER.

REPLY.

I would not attach any importance to an occasional slight trace of albumen in the urine. Doctors Reber and Louner examined the urine of 528 apparently healthy soldiers stationed at the boundary of Switzerland. Albumen was found in 10.6 per cent. The erect position, exertions of all sorts, etc., will cause a transient appearance of albumen in the urine, which in itself is of no special significance.

P. L. L.—Have the wax in your ears removed by one who knows how, and I am sure the noises will disappear. P. B., Pueblo, Colo.—I don't think the altitude would make much difference in such cases. MRS. F. B.—Have it taken out by all means. MR. F. A., Cincinnati, O.—It will be off the press in the Fall. The price, I think, will be about two dollars. MISS F. Z., Indianapolis, Ind.—Any powder on the market will do. They are all about the same. F. S.—You will find mail in the White Rats, New York.

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Aborn Opera Co.—Newark, N. J., indef.
"Amber Empress, The" (Corey & Riter, mgrs.)—Colonial, Boston, 21-26.
"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.
"Brat, The"—Oakland, Cal., 14-19.
"Bridal Night, His" (A. H. Woods, mgr.)—Republic, New York, 16, indef.
"Coat Tales" (Arthur Hammerstein, mgr.)—Cort, New York, indef.
"Cheating Cheaters" (A. H. Woods, mgr.)—Eltinge, New York, indef.
"Cohan Revue of 1916" (Cohan & Harris, mgrs.)—Atlantic City 14-19.
"Common Clay" (A. H. Woods, mgr.)—Atlantic City 21-26.
Dillon & King Co.—Oakland, Cal., indef.
Dixey, Henry E.—Atlantic City 14-19.
Fields, Lew—Garrick, Chicago, 17, indef.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Harris, New York, indef.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Cort, Chicago, indef.
"Guilty Man, The" (A. H. Woods, mgr.)—Astor, New York 18, indef.
"Girl From Brazil, The" (The Shuberts, mgrs.)—Stamford, Conn., 25, 26.
"Katinka" (Arthur Hammerstein, mgr.)—Lyric, New York, 14 indef.
"Little Girl That God Forgot"—Imperial, Chicago, 13-19.
Murdock, Ann (Chas. Frohman, Inc., mgrs.)—Lyceum, New York, 14, indef.
"Mr. Gay of New York" (Harry Andrews, mgr.)—Coxsackie, N. Y., 16, Hudson 17, Cazenovia 18, Newark 19, Little Falls 21, Johnstown 22, Liverpool 23, Batavia 24, Niagara Falls 25, Ashtabula, O., 26.
"Passing Show of 1916"—Winter Garden, New York, indef.
Robson, May—Torrington, Conn., 16, Winsted 17, Norwich 18, Webster, Mass., 19, Bridgeport, Conn., 21, Fall River, Mass., 22, New Bedford 23, Plymouth 24, Milford 25, Manchester 26.
Ring, Blanche (The Shuberts, mgrs.)—Maxine Elliott's, New York, 16, indef.
Sanderson-Brian-Cawthorn Co. (Chas. Frohman, Inc., mgrs.)—Atlantic City 25, 26.
"Seven Chances" (David Belasco, mgr.)—Cohan's, New York, indef.
"Silent Witness, The" (H. H. Frazee, mgr.)—Longacre, New York, indef.
"Turn to the Right" (Smith & Golden, mgrs.)—Gaiety, New York, 17, indef.
"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—National, Chicago, 13-19, Battle Creek, Mich., 20, Kalamazoo 21, Dowagiac 22.
"Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Casino, New York, indef.
"Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Wilbur, Boston, 14, indef.
"World of Pleasure" (The Shuberts, mgrs.)—Palace, Chicago, indef.
Ziegfeld "Follies"—New Amsterdam, New York, indef.

STOCK AND REPERTOIRE ROUTES.

Permanent and Traveling.

Academy Players—Haverhill, Mass., indef.
Alcazar Players—San Francisco, indef.
Alcine Players—Wichita, Kan., indef.
Albee Stock—Providence, indef.
Bainbridge Players—Minneapolis, indef.
Burbank Players—Los Angeles, indef.
Benson Players—Lexington Park, Boston, indef.
Burns' Players—Colo. Springs, Colo., indef.
Benjamin, Jack, Stock—Smith Center, Kan., 14-19, Belleville 21-26.
Carroll Comedy Co. (Ion Carroll, mgr.)—Sutton, W. Va., indef.
Colonial Stock—Cleveland, indef.
Colonial Players—Pittsfield, Mass., indef.
Colton Dram. Co.—Mahomet Ill., 14-19.
Douthitt Wilson M. C. Players (Ben Douthitt Wilson, mgr.)—Youngstown, O., indef.
Denham Stock—Denver, indef.
De Voss, Vera, Stock, Northern (J. B. Rotnour, mgr.)—Viola, Wis., 14-19, Hillsboro 21-26.
Devereaux, Clifford, Players—Zoo, Cincinnati, 14-26.
Eckhardt, Oliver, Players—Regina, Sask., Can., indef.
Felber & Shea Stock—Akron, O., indef.
Glaser, Vaughan, Stock—Rochester, N. Y., indef.
Gorman, I. W., M. C. Co.—Portland, Me., indef.
Hamilton Stock—Gloversville, N. Y., indef.
Hall Players—Altoona, Pa., indef.
Keith Stock—Portland, Me., indef.
Kelly Brennon Co.—Akron, Mich., 14-19.
Lincoln Players (John T. Prince, mgr.)—Lincoln, Neb., indef.
Lewis-Worth Stock (Gene Lewis, mgr.)—Dallas, Tex., indef.
Lawrence, Del, Stock—Wigwam, San Francisco, indef.
Lorch, Theodore, Stock—Colo. Springs, Colo., indef.
Lewis, Wm. F., Stock—Oconto, Neb., 14-19, Overton 21-26.
Morosco Stock—Los Angeles, indef.
Morgan, Jack, Players—Wheeling, W. Va., indef.
Miller, Henry, Stock—San Francisco until Sept. 16.
Moses, Edmund, Players—Steubenville, O., indef.
Manhattan Players—Bridgeton, N. J., until Sept. 2.
Manning, Frank, Show—Clifton, Kan., 14-16, Barnes 17-19.
Machan's Associate Players—Sudbury, Ont., Can., indef.
Mallory, Clifton, Stock (Shaw & Loar, mgrs.)—Urbana, Ind., 16, Kankakee 17, Gilman 18, Colfax 19, Clinton 21, Macomb 22, Camp Point 23, Bushnell 24, La Harpe 25, Whiteball 26.
Northampton Players—Northampton, Mass., indef.
National M. C. Co.—Detroit, indef.
National Stock (F. R. Cole, mgr.)—Minneapolis indef.
Orpheum Players Stock (Ed. Williams, mgr.)—Quincy, Ill., indef.
Poli Players—Scranton, Pa., indef.
Poli Stock—Springfield, Mass., indef.
Poli Stock—Worcester, Mass., indef.
Posty's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., indef.
Robins' Players (Edwin H. Robins, mgr.)—Toronto, Can., indef.
Ripley, Geo. W., Dram. Co.—De Ruyter, N. Y., 14-19.
St. Claire, Winifred, Stock (Earl Sipe, mgr.)—Trenton, N. J., indef.
Strong Elwin, Stock—Pender, Neb., 14-19, Pender, 21-26.
Temple Stock (Clark Brown, mgr.)—Hamilton, Ont., Can., until 26.
Urban Stock—Newcastle, N. B., Can., 14-19.

BANDS AND ORCHESTRAS.

Bouton's American Band (J. L. McCon, mgr.)—Ft. Worth, Tex., until Sept. 3.
Banda Roma—Forest Park, Chicago, indef.
Conway, Patrick, Band—Atlantic City 14-26.
Cavallo's Band—Riverview Park, Chicago, indef.
Foreman Band—Oakland, Cal., indef.
Lutz's, Carrie, Colonial Ladies' Orchestra—Gloucester, N. J., indef.
Lewis' Reading Band (Bob H. Roberts, mgr.)—Sea Isle City, N. J., indef.
Leps, Wassili Orchestra—Willow Grove Park, Phila., indef.
White Hussars (Al. Sweet, mgr.)—So. Haven, Mich., 16, Benton Harbor 17, Michigan City, Ind., 18, Niles, Mich., 19, So. Bend, Ind., 21.
Zita & Boston Ladies' Orchestra—Grand Rapids, Mich., indef.

COMPANIES IN TABLOID PLAYS.

Dixie M. C. C.—Athol, Mass., 14-19.
Empire Girls (Fred Siddon, mgr.)—Salisbury, Md., 14-19, Seaford, Del., 21-26.
Ideal M. C. Co. (J. R. Heltert, mgr.)—Atlanta, Ga., indef.
McAuliffe, Jere, Musical Revue (Fred Bowman, mgr.)—Portland, Me., 14-19.
Submarine Girls (Mersereau Bros., mgrs.)—Iola, Kan., 14-19, Independence 21-26.

CIRCUSES.

Barnum & Bailey's—Enid, Okla., 16, Wichita, Kan., 17, Hutchinson 18, Great Bend 19, Pueblo, Colo., 21, Colo. Springs 22, Denver 23, Sheridan, Wyo., 25, Billings, Mont., 26.
Barnes, Al. G.—Seneca Falls, N. Y., 16, Geneva 17, Honeoye Falls 18, Canandaigua 19, Rochester 21, Batavia 22, Leroy 23, No. Tonawanda 24, Niagara Falls 25, Buffalo 26.
Buffalo Bill and 101 Ranch—Kendallville, Ind., 16, So. Bend 17, Chicago 18-27.
Christy Bros.—Bismarck, N. Dak., 19.
Cook & Wilson—Berwick, N. Y., 16, Bloomsburg 17, Danville 18, Milton 19.
Gentry Bros.—Kenosha, Wis., 16, Belvidere 17, Madison 18, Prairie du Chien 19, Austin, Minn., 21, Albert Lea 22, Northfield 23, Owatonna 24, St. Peter 25 Shakopee 26.
Hagenbeck-Wallace—Jacksonville, Ill., 16, Canton 17, Galesburg 18, Ft. Madison, Ia., 19.
La Tena's—Herkimer, N. Y., 16, Dolgeville 17, Canajoharie 18, Canastota 19.
Ringling Bros.—Janesville, Wis., 16, Freeport, Ill., 17, Davenport, Ia., 18, Iowa City 19, Des Moines 21, Atlantic 22, Lincoln, Neb., 23, Hastings 24, Grand Island 25, Norfolk 26.
Sells-Floto Shows—Lewiston, Mont., 16, Great Falls 17, Helena 18, Bozeman 19.

MINSTRELS.

Fields, Al. G.—Fulton, N. Y., 16, Oswego 17, Utica 18, Syracuse 19-21, Rochester 22, 23, Erie Pa., 24, Youngstown, O., 25, 26.
Huntington's, F. C. (J. W. West, mgr.)—Stamp, Ark., 17, Hope 18, Texarkana, Tex., 19, Idabel, Okla., 21, Hugo 22, Madill 23, Ardmore 23, Purcell 25, Chickasha 26.
O'Brien, Neil—Utica, N. Y., 16, Troy 17, Amsterdam 18, Schenectady 19, Cohoes 21, Albany 22, Watertown 23 Norwich 24, Oneonta 25, Binghamton 26.

MISCELLANEOUS.

Bragg & Bragg (Geo. M. Bragg, mgr.)—Twin Mountain, N. H., 14-16, Franconia 17-19, Bath 21-23, Warren 24-26.
Helms, Harry—Preston, Minn., 21-26.
Imperial Quartette (Jack Anderson, mgr.)—Trinidad, Colo., 16, Great Bend, Kan., 20, Emporia 25.
Lucey, Thos. Elmore—Victor, Idaho, 16, Ashton 17, Shelby 18, Blackfoot 19.
Remix Bros.—Mason City, Ia., 14-19, West Union 21-26.
Smith, Mysterious (Albert P. Smith, mgr.)—Washta, Ia., 16, 17, Calumet 18, Greenville 19, Wekonda, S. Dak., 20, 21, Parker 23, Fulton 24, 25, Farmer 26.

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NEW YORK CITY.

"THE SILENT WITNESS."

Longacre (H. H. Frazee, mgr.)—*The Silent Witness*, a melodrama in a prologue and three acts, by Otto Hauerbach, presented Thursday evening, Aug. 10, by H. H. Frazee, with this cast:

Sarah Blakely.....Mrs. Jacques Martin
Norman Blakely.....Edward Langford
Helen Hastings.....Emelie Polini
Rigsby.....David Higgins
Bud Morgan.....Donald Gallaher
Janet Rigsby.....Miriam Doy'e
John Pelham.....Paul Everton
Ruth Pelham.....Maud Gilbert
Mr. Weldon.....De Witt Jennings
Wilbur Weldon.....Will Gregory Jr.
Richard Morgan.....Henry Kolker
Dr. Wiley.....Theodore Kehrwald
Kato.....S. Hatakenaka
Wiggins.....J. W. Ashley
O'Leary.....Karl Stone
A Deputy Sheriff.....Nathaniel Anderson

SYNOPSIS OF SCENES.—The action of the prologue occurs in Helen Hastings' room at Rushville, a small town in the Middle West, during the Spring of 1897. Eighteen years elapse. Act. I. Outside the College Library, near Rushville. A September afternoon. Four weeks elapse. Act II. Mr. Morgan's Library. Night. Act III. Next morning. The State Attorney office, adjoining the Criminal Court.

To celebrate his return as manager of the Longacre, a house which was originally built for him, H. H. Frazee, on the above date, gave to New York one of the most interesting and most intense plays the people of this city have seen in many a day. True, it is a melodrama—but such a melodrama! Not of the old "blood and thunder" kind, but a melodrama with scenes that keep you keyed up to the highest tension and at the same time full to the overflowing of human interest. It is a play that must appeal to everyone who has the tiniest drop of "red" blood coursing in his veins. It thrills with the tenseness of its scenes and it grips with its appeal to the better feelings of man. It is simple in its treatment, and its very simplicity adds to its power, its force and its virility.

Otto Hauerbach, the author of "The Silent Witness," has long been known to the public for his clever books of light operas and other musical shows. The comic opera "villain" was as far as he had ever before gone in the drawing of a character with any dramatic tendency. So, in this work he has surprised even his most ardent admirers. In this play he has done something else, he has written a work which is likely to bring him more fame than all of his previous writings, for, as a play it falls little short of being great. Such a play as is written once in a lifetime.

The story, beginning in the prologue, tells of the results of a love affair between Helen Hastings and Richard Morgan. The opening scene shows Miss Hastings' room in a boarding house in Rushville. The dormitory of the college, through which Morgan is working his way, burns, and the report reaches her that he has died of his injuries. Helen confides in Sarah Blackely whose nephew is in love with Helen. When Sarah learns of the condition Helen is in she persuades that young lady to accompany her to a far Western ranch, where she can adopt the name of Mrs. Morgan and the child can be born without anyone being the wiser.

Eighteen years elapse, and act 1 shows the outside of the college library, near Rushville. Here Bud Morgan, the young son of Helen, is shown as working his way through college, just as his father had done. Here it also transpires that Richard did not die, but instead had lived to become the attorney of the State in which Rushville is located. There is bad blood between Bud Morgan and Wilbur Weldon, because of the latter's slurring remarks concerning Bud's origin, and the latter is about to be expelled from college for having given Wilbur a black eye. Richard Morgan, however, pleads for Bud and the faculty let him off with a reprimand.

Right on top of this Wilbur again taunts Bud, who knocks his tormenter down. Wilbur grabs a club which Bud takes from him, and the former runs off stage with Bud at his heels. Wilbur, on his return, stumbles and falls, his head striking a log, and he is instantly killed. Bud is arrested, charged with the crime. Richard Morgan's assistant, John Pelham, has charge of the case, and on the day of the trial is sure of a conviction.

Then Helen appears on the scene. Richard recognizes her, learns that Bud is his son, and takes the case out of Pelham's hands. Of course, he succeeds in saving Bud and proving his innocence, and the curtain falls with the full knowledge that Richard and Helen are to be principals in a much belated wedding.

From this story Mr. Hauerbach has constructed his play, and while he has made the mis-steps natural to a man writing about legal matters who is not versed in law, the defects are so far outweighed by the merits of the play that it would be senseless to particularize.

For the work of the various members of the cast there is naught but praise. Emilie Polini was intrusted with the role of Helen Hastings, and her work was up to her usual high standard. In the prologue she was the anxious young woman to the life and in the following act she portrayed the distracted mother, torn by the conflict between her desire to save her son's life and that of saving his good name. She truthfully depicted emotion of the tensest kind without resort to vehement outbursts, and her work throughout was only another evidence of her sterling ability.

Upon her shoulders and those of young Donald Gallaher falls the major portion of the responsibility of the play, and in this young man Miss Polini has a most able aid. Mr. Gallaher has been known to us from the time he used to play small boys' roles, and his work has always commanded attention. In the role of Bud Morgan he is superlatively good. He depicts the manly young fellow, whose mother's good name is his religion, with the forcefulness and certainty of a full grown man tempered with the somewhat uncertainty and hesitancy of a youth of seventeen.

Paul Everton gave an artistic portrayal of John Pelham, the ambitious young lawyer who permits no scruples to stand in the way of his advancement. His work was at all times brutally forceful, and through this very fact the value of the work of Miss Polini, Mr. Gallaher and Mr. Kolker, was enhanced.

Henry Kolker, as Richard Morgan, gave a fine performance. He was always commanding, and his work was notable for its virility and force.

David Higgins gave a most capital characterization of Rigsby, the old gardner, and Mrs. Jacques Martin made an adorable Sarah Blakely, who is happy in the memory of her lost love in the far-away past.

The other members did excellent work in their respective roles. The play was elaborately staged.

Whit.

CONTINUED ATTRACTIONS.

BELASCO—"The Boomerang," fifty-fourth week.
CASINO—"Very Good, Eddie," thirty-fourth week; twelfth at this house.
CORT—"Coat Tales," third week.
COHAN'S—"Seven Chances," second week.
ELTINGE—"Cheating Cheaters," second week.
HARRIS—"Fair and Warmer," forty-first week; fourth at this house.
LONGACRE—"The Silent Witness," second week.
NEW AMSTERDAM—Ziegfeld's "Follies," tenth week.
WINTER GARDEN—"Passing Show of 1916," ninth week.

THE FILM THEATRES.

Strand—"The Stronger Love," with Vivian Martin.

Rialto.—"The Patriot," with Wm. S. Hart.

Broadway.—"Little Lady Eileen," with Marguerite Clarke.

Academy of Music.—"Sporting Blood."

Criterion.—"Civilization."

Brighton Beach Music Hall.—"Civilization."

Keith's Royal (C. C. Egan, mgr.)—The bill for this week: "Pagliacci," Bert Hanlon, Frank Keenan, Bessie Farrell and company, Santley and Norton, "The Waiters' Ball," Pantzer Duo, and Dorothy Granville.

Hurtig & Seamon's (Louis Hurtig, mgr.)—This house opened for the season Monday, Aug. 14, with Ben Welch Show.

Brooklyn, N. Y.—Grand Opera House (Chas. Daniels, mgr.) opens Aug. 26 with Joe Welch in "The Peddler," and will play all of the International Circuit attractions.

CASINO (Wm. F. Rife, mgr.)—This week, the Merry Rounders.

EMPIRE (J. H. Curtin, mgr.)—The Twentieth Century Maids this week.

TRIANGLE (Edw. Trail, mgr.)—High class Triangle photo plays have drawn capacity crowds all Summer.

STAR (M. J. Joyce, mgr.)—Hello Paris this week.

GAYETY (Louis Kreig, mgr.) opened the season 12 with the Lid Lifters.

"SEVEN CHANCES."

Geo. M. Cohan Theatre (Klaw & Erlanger, mgrs.)—*Seven Chances*, a comedy in three acts by Roi Cooper Megrue, was produced for the first time in New York Tuesday evening, Aug. 8, by David Belasco, with this cast:

Jimmie Shannon.....Frank Craven
Billy Meekin.....Otto Kruger
Earl Goddard.....Hayward Ginn
Ralph Denby.....Charles Brokate
Joe Spence.....Rowland Lee
Henry Garrison.....Harry Leighton
George.....Allen Thomas
Anne Windsor.....Carroll McComas
Mrs. Garrison.....Marion Abbott
Lilly Trevor.....Anne Meredith
Peggy Wood.....Emily Callaway
Irene Trevor.....Beverly West
Georgiana Garrison.....Helen MacKeller
Florence Jones.....Florence Deshon
Betty Brown.....Alice Carrol
Marie Middleton.....Lillian Spencer

SYNOPSIS OF SCENES.—Act I. In the club—Wednesday afternoon, May 6. Act II. In the club—Thursday after dinner. Act III. Outside the club—the same night.

"Seven Chances" has every earmark of being one of David Belasco's lucky chances which have become so regular with him that they might be termed a habit. Mr. Megrue makes the announcement that for this work he took his theme from "The Cradle Snatcher," a short story by Gouverneur Morris, and Mr. Belasco presented it out of town last season under the title of "The Lucky Fellow."

For those unfamiliar with Mr. Morris' story we give the outline: Jimmie Shannon is heir to an estate of $12,000,000 on the condition that he is married on or before his thirtieth birthday anniversary. The fortune is left by the young man's grandfather, who is killed in an automobile accident in France two days before Jimmie is thirty years old, and he does not learn of it until he sees the notice in a newspaper the day following. Hence he has twenty-four hours in which to select a wife, for he is a bachelor. And not only is he a bachelor, but he is a woman hater.

Jimmie is for giving up the inheritance, for the idea of marriage, he claims, is distasteful to him. His friend Billy Meekin determines to save the money for him and provide a wife. He tells Jimmie it can be a marriage of convenience. According to the will Jimmie must live with his wife continuously for one year. At the expiration of that time Billy tells him he can leave. Jimmie really has a liking for Anne Windsor, but he scoffs at such a thing as love. He therefore decides to propose to her in a business way. That young lady has left town for three days, so Jimmie can't wait, and Billy gets up a party in his honor. At this function he makes love successively to Georgiana Garrison, Lilly Trevor, Peggy Wood, Betty Brown and Marie Middleton, but is rejected by each one. Anne Windsor returns unexpectedly and Jimmie makes his business proposal to her. She also refuses him, not because she does not love him, but because of the cold bloodedness of his proposal. Then comes Irene Trevor, a sixteen year old girl, who puts on a train dress and makes love to Jimmie till he proposes and is accepted. They plan to elope, but when she meets her schoolboy playmate, marriage with Jimmie is all off.

Things are getting desperate. Jimmy must be married in less than one hour or lose the money. Then all of the ladies except Georgiana and little Irene, re-consider Jimmie's offer, and each one is willing to marry the young man. At this juncture Billy arrives with a telegram which tells Jimmie his fortune is a myth, and the money goes to colleges, etc. Of course this causes Lilly, Peggy, Betty and Marie to again change their minds, and they leave.

It is here that Billy discovers he really loves Anne. He proposes to her again and she accepts him because he is poor. Billy then announces the telegram was a fake which he sent after a talk with Anne, and the curtain falls on the happy couple who are about to be married and have found love as well as money.

From this groundwork Mr. Megrue has fashioned a comedy, at times broad farce, but always interesting and entertaining. It is well written and well constructed. The characters are well drawn, and the events follow each other in proper continuity. As a production it is thoroughly Belasco in style, and unless all signs fail "Seven Chances" will remain here for some time.

Frank Craven was happily cast as Jimmie Shannon. It is the kind of a character that this clever player revels in. The character of Jimmie is the chief prop of the play, but Mr. Craven is equal to the task imposed upon him, and carries it successfully.

Otto Kruger, as Billy Meekin, was easy and convincing. It is a role which offers ready opportunity to over-act, but Mr. Kruger kept himself well in hand and gave a well balanced, clear cut characterization.

Harry Leighton made a distinct character of Henry Garrison, a man with a grouch. He gave the impersonation a pleasing lightness of touch and discernment.

Carroll McComas was delightful as Anne Windsor. This young lady has a most pleasing personality, with which she invests the character of Anne, with the result that the stage character becomes a charming person.

Beverly West, as the youthful Irene Trevor, did some of the best work of the performance. She made the romantically inclined young Miss a most natural character, even closely following a child's tone of voice and style of talking and acting. Miss West is certainly one of our best ingenues.

Helen MacKeller did excellent work as Georgiana Garrison. Marion Abbott, Anne Meredith, Emily Calloway, Florence Deshon, Alice Carroll, Lillian Spencer, Hayward Ginn, Charles Brokate and Rowland Lee, in the lesser important roles, gave a good account of themselves. *Whit.*

"CHEATING CHEATERS."

Eltinge (Al. H. Woods, mgr.) — *Cheating Cheaters*, a play in four acts by Max Marcin. Produced Wednesday evening, Aug. 9, 1916, by Al. H. Woods, with this cast:

Steve Wilson.....Robert McWade
Antonio Verdi.....Edouard Durand
George Brockton.....William Morris
Nell Brockton.....Anne Sutherland
Nan Carey, alias Ruth Brockton..Marjorie Rambeau
Ira Lazarre.....Frank Monroe
Mrs. Palmer.....Winifred Harris
Grace Palmer.....Gypsy O'Brien
Tom Palmer.....Cyril Keightley
Edward Palmer.....Arthur Barry
Phil Preston.....William J. Phinney
Myron T. Hanley.....Fletcher Harvey
Holmes.....William Riley Hatch

SYNOPSIS OF SCENES.

The action of acts I, II and III takes place in one of the suburbs of New York, in the month of September.

ACT I.—Home of George Brockton. Afternoon.

ACT II.—The Palmer home, five miles distant. Late the next afternoon.

ACT III.—Same as Act I. Night. The curtain will descend for thirty seconds to indicate lapse of fifteen minutes.

ACT IV.—Office of the National Detective Agency, New York City. The following morning.

Al. H. Woods scored his first success of the season on the above date, when Max Marcin's latest play was given its initial performance in this city.

It is a crook play with a novelty finish, and with a solid punch at the end of each act. Imagine a play with the last line in each act exactly the same. Surprise after surprise was furnished the first nighters, and the reception they gave the piece was little short of an ovation.

The cast Woods has chosen is a splendid one, including such well known players as Marjorie Rambeau, William Morris, Robert McWade, Cyril Keightley and Anne Sutherland.

The piece is excellently constructed, with just enough comedy to take it out of the melodrama variety. Every character in it is a crook.

The idea Marcin has chosen for his story is not altogether new to New Yorkers, as vaudeville had a taste of it last season in a sketch by Willard Mack, seen at the Palace Theatre. Florence Nash was the star.

In brief, the plot concerns a gang of thieves masquerading as the Brockton family, who arrange to rob a wealthy family, the Palmers, of a valuable collection of jewels. The first real surprise is then given the audience when it is discovered that the Palmers themselves are a clever band of crooks, and they themselves have planned to rob the Brocktons. After many misunderstandings the bands finally consolidate, and in the midst of a "directors' meeting" Detective Holmes turns up with his posse and captures them all.

The first three acts alternately show the homes of the Brocktons and Palmers, and the fourth at the office of the "National Detective Agency," to which all the crooks have been taken after their arrest. Here it develops that Ruth Brockton is Ferris, the invisible enemy of crooks.

The play is not without its love affair, as Ruth Brockton and Tom Palmer, the leaders of the different gangs, have met before on board a ship, which later was torpedoed, and because of his heroism she accepts him as her husband, saving the rest from a twenty year term in prison by making them sign a full confession, and finally inducing them all to become detectives.

Marjorie Rambeau, as Ruth Brockton and "Ferris," the hated detective, and Cyril Keightley, as Tom Palmer, easily carried off first honors, both acting with ease and grace in the several heavy scenes in which they were called upon to do real work. William Morris fully looked the part of an educated crook. Robert McWade was responsible for the many laughs during the action of the play. Anne Sutherland was capable as a stylish and rough crook. Edouard Durand was convincing at all times as a Frenchman. Frank Monroe was splendidly cast as a crook lawyer. Gypsy O'Brien, as Grace Palmer, seems to have been miscast, and her work suffered. *Jack.*

"PLEASE HELP EMILY."

Lyceum (Daniel Frohman, mgr.)—*Please Help Emily*, a farce, in three acts, by H. M. Harwood, presented Monday evening, Aug. 14, by the Charles Frohman, Inc., with this cast:

Emily Delmar.....Ann Murdock
George Delmar.....Hubert Druce
Sir Samuel Lethbridge.....Kenyon Musgrave
Lady Lethbridge.....Maud Milton
Julia Marchmont.....Alice John
Mrs. Moxon.....Jeffreys Lewis
Richard Trotter.....Charles Cherry
Herbert Threadgold.....Ferdinand Gottschalk
Francis.....John Harwood
Cyrus P. Bennett.....Sydney Blair
M. Bosc.....J. J. Horwitz
Rene Dufour.....Jules Raucourt
Lady of the Big Hat.....Alice Hale
A Detective.....Joseph Allenton
A Gendarme.....Ben Probst
A Belgian.....Anton Ascher
A Waiter.....Vernon Kelse
Servant.....Wallis Gibson

Produced under the direction of Gustav Von Seyffertitz.

"Please Help Emily," called on the program "a flirtation," is, to say the least, a very milk and water affair. It is not skillfully written, and some of the characters are artificially drawn. Indeed, so poorly has the author done his work that, were it not for the clever work of the various players in the cast the play would have little value as an entertainment.

The story tells of a harum scarum girl named Emily Delmar, whose father, who is in America, left her in charge of his old friend, Sir Samuel Lethbridge. Emily, unlike the average English girl, is always doing the most unconventional things, and keeps her guardian continually on the verge of nervous prostration. Because she does not want to meet a certain party who is going to call on her she leaves the house without a word to anyone, and spends the night, in the company of a lot of strange young men, at a club where *demi mondes* are supposed to be the only women guests. At nine o'clock the following morning she appears at the apartment of Richard Trotter, nephew of her guardian, and he not being home, she makes herself at home, takes a bath and then goes to sleep in his bed.

When he arrives she presents herself before him in his pajamas, with a short dressing gown over them. Then, because Lady Lethbridge has told her husband that Emily has gone to Brussels to visit an aunt (Mrs. Moxon) the young lady persuades Richard that he must take her there.

Although he is engaged to marry Emily's cousin, Julia Marchmont, Richard takes the trip with Emily, and they get as far as Ostend, where they stop at a hotel with a most unsavory reputation. To this same place comes Julia, accompanied by Herbert Threadgold, and Mrs. Moxon also appears, being on her way to London.

Richard and Herbert are arrested by gendarmes because they are suspected of abducting Emily and Julia, respectively, and the affair gets into the police courts.

In the final act Emily's father arrives and he proves to be as unconventional as his daughter. After threshing the whole matter out and arriving at no definite conclusion, Julia and Herbert appear and announce they are married, and then Richard and Emily learn that they have loved each other all the time.

While as a starring vehicle for that talented young actress, Ann Murdock, "Please Help Emily" is not worthy of her, Emily as portrayed by her becomes a most delightful character. She makes the little hoyden a living personage, bubbling over with life and animation, almost an untamed child, whose exuberance of spirits and selfish desire to indulge her every whim cause her to scoff at all conventionalities, and keep her continually in a compromising position. She makes Emily a little vixen whom you cannot help loving, in spite of the fact that you sometimes feel like boxing her ears in the endeavor to force a little nonsense out and a little sense in that naughty little head of hers.

Miss Murdock has the distinction of being, probably, our youngest feminine dramatic star, a position she has earned by her talents. She has never done better work than she does in her present role, and it is a pity that the play is not of better calibre. Some day Miss Murdock will secure the proper vehicle, and when she does, her star of success will shine among the brightest in the constellation of stage celebrities.

Charles Cherry did good work as Richard. Ferdinand Gottschalk was capital as Herbert, and Jeffreys Lewis won approval for her work as Mrs. Moxon. The other members of the company made the most of the roles assigned them. *Whit.*

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THE ORIGINAL WILL H. FOX.

LONDON, July 26, 1916.

EDITOR, NEW YORK CLIPPER,

DEAR SIR: The following appeared in the U Notes column of *The New York Sunday Telegraph*, July 2, 1916.

"Will H. Fox and Harry Marks Stewart, who have been amusing burlesquers via their Hebrew crepe makeup and dialogue, will be starred by Jake Goldenberg on the International Circuit."

In reply to the above I will say that during my past life I have seldom had occasion to find fault with the world and its inhabitants, but I feel sure that when you have read this letter over carefully that you and your thousands of readers will admit that I have just cause for complaint. The abovementioned "Fox," of "Fox and Stewart," who was formerly known as "Will Fox," has even gone so far as to use the initial H., making the name read "Will H. Fox," a name I was known by before he was born. Let me give you a few details.

I was born in Baltimore, Maryland, Oct. 19, 1858. I made my first appearance on the stage at the Old Opera House, Louisville, Kentucky, in 1869, in neat songs and dances. I then traveled the smaller towns of Kentucky and Ohio with Prof. Stanley's Magic and Gift Show, doing my songs and dances, helping in the illusions, and giving away the gifts. I was then kept under the watchful eyes of my parents for a few months, but the fever for the stage had taken root, and I ran away from Louisville (which was then my home town), and played the smaller variety places and fairs throughout Kentucky and Ohio. I then joined Hemmings, Cooper & Whitby's Circus to do my songs and dances in the concert (which was owned by the late Pop Wiggins, of Detroit). It was while with this circus that old Dan Gardner, the clown, taught me to do a tandem pony act in the ring. I next joined a Dutch comedian, Charlie Fox, and he taught me to do Dutch songs and dances. We played several of the best variety theatres in the '70s, including the National Theatre, Cincinnati, under the management of Harry J. Sargent; Fox's American Theatre, Chestnut Street, Philadelphia, under the management of Robert Fox, and then came the real big date—the Howard Athenæum, Boston, under the late John Stetson (1876. Forty years ago the name of the Howard Athenæum had as many terrors for performers' hearts as the name of John L. Sullivan had for fighters when John L. was John L.)

However I made a hit, and Mr. Stetson closed my partner, Charlie Fox, retaining me, and at the conclusion of my engagement gave me a letter of introduction to Managers Archie Stalker and Joe Thornton, of the Washington Varieties, Providence, R. I. (where the late Col. J. D. Hopkins reigned supreme for a long time). I opened, and scored such a success that they kept me the entire season of 1876. I then joined E. S. Washburn's Last Sensation, doing character songs, Dutch songs and dances, and duets with La Petite Lillie (afterwards Lillie Washburn). The next season found me with Fish & Benson's Moral Show, doing character songs, "The Old Man's Drunk Again," with the comedian James Roach, and Sheridan & Mack's version of "The Little Frauds," with the brightest child artiste the stage has ever seen, Little Baby Benson (afterwards Marguerite Fish, who scored such a big success in Wm. Henderson's big productions). In 1878 my voice broke—left me entirely, as far as singing a song was concerned—I was no longer Master Willie Fox—but WILL H. FOX, writer of songs of all kinds, and I think I can safely say that I was the youngest successful song writer in America in 1878, as in that year I composed both words and music of the famous ballad, "A Violet from Mother's Grave," first made popular by Andrew Mack, in the East, and by Chauncey Olcott, in California, AND THE NAME WILL H. FOX was printed on the title page of the song.

Note the date, 1878. I devoted my time to composing, both vocal and instrumental, and since then have turned out over fifty compositions, including "Traveling Back Again," sung by the famous Harris and Carroll. "The Darkies Barbecue," for the American Four, Pettingill, Gale Haines and Pete Daily; "Katie's Surprise Party," for Andy and Annie Hughes; "The Broken Home," "The Gallant Emmett Guards," made popular on records by the baritone, Edward Clarence; "Heart of My Heart," "God Won't Love You If You Don't Be Good," "My Life, My All," "Don't Run Down the Irish," "It Might Have Been," "Sentenced To Death," "The Letter In My Heart," "Stepping Stones of Life," "Perhaps—Who Knows," "Thoughts," Transcription for piano, "My Love Remains the Same," Lillie Clare schottische, "The Sigh," a reverie; "The Paderewski Octave March," "Twelve Months Ago Tonight," and several others. Season of 1888 I was manager, pianist and straight in acts at the Star Garden Theatre, in Bridgeport, Conn., where through disappointment of my top of the bill (Mackin and Curdy), that I first performed my comedy trick playing piano act on Dec. 24, 1888. The act caught on at once, and when the great Paderewski created such a furore (in music circles) I discarded my evening dress suit and put on grotesque attire, with a large red wig, and called my specialty (a satire on the great pianist), "Paddywhiski." The leading managers on both sides of the water termed it the most novel single comedy musical act before the public.

Since then I have had the pleasure of being connected with some of the great vaudeville managers and stars in the footlight world. WILL H. FOX—I—not this "Will Fox," of Fox and Stewart, was a feature act—closing the olio with the famous Howard Athenæum Company in 1892, under the management of the late Col. J. D. Hopkins, and played the finest theatres from Boston to the Coast and back; a feature act with Messrs. Weber & Fields' Vaudeville Shows, took the late J. W. Kelly's place with the late Tony Pastor's Road Show, 1894; a feature act with Hopkins' Trans-Oceanics three different seasons, and have played the leading theatres of the Keith, Loew, Orpheum, Proctor, Clark Brown, Poli and Miles Circuits in America; the Moss, Stoll, Macnaughton Syndicate, Independent South African and Rickards' Circuits, in Europe; the Empire, Leicester Sq., the London Hippodrome, the London Coliseum, and seven months at the Palace Theatre, Shaftesbury Avenue, London.

Now in conclusion, as I have worked conscientiously and made a reputation as author, composer and artist, as WILL H. FOX, ever since 1878 (nearly forty years), I consider it UNFAIR to the public, press, managers and myself, that this party should ADOPT MY NAME, as I was known as WILL H. FOX before this "Will Fox" had ever seen a stage. He surely got near enough to my name when he billed himself WILL FOX, but when he deliberately places the initial H. in the middle, he is going the limit, and I now publicly ask him if he must use a middle initial will He, in justice to me, kindly take some other letter than the letter H.

To my many friends in and out of the profession—I won't ask this "Will Fox" to go back as far as 1878 and 1879, when every song I wrote had my name, WILL H. FOX, printed on the title page, but I will make him the following proposition—if he can produce a printed program of a genuine cast, either operatic, dramatic, musical comedy, farce comedy, minstrel or variety company, that has a WILL H. FOX as a member of said company before I toured America with the famous Howard Athenæum Co., in 1892, I will donate two hundred dollars to be divided between the Sick Funds of the White Rats and the N. V. A. Now, come on "Will Fox," be a white man, cut out what don't belong to you.

Yours truly,

WILL H. FOX, "PADDYWHISKI," the original WILL H. FOX.

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B — B — B — B — B

PITTSBURGH.

HARRIS.—Bill Aug. 14-19: Five Musical Maids, Hitner, Taylor and McClay, Hartz and Evans, Dolly Morrissey, the Morlans, "Fired from Yale," Black and McCone, Lady Bess, Corey and Horne, and pictures.

SHERIDAN SQ.—Bill 14-16: "The Luck of a Totem," Edith Helene, Ash and Shaw, Cummin and Seaham, De Bourg Sisters, and an installment of Billie Burke, in "Gloria's Romance." For 17-19: Ballet Classique, Niblo's birds, Jack Ryan and company, D'Amore and Douglas, Bob Hall, and "Who's Guilty" (picture).

GAYETY.—Bostonian Burlesquers, with Frank Finney, this week, followed by Billy Watson and his Beef Trust.

ACADEMY.—Panama Pansies, with Bert Saunders and beauty chorus, 14-19. Jew Golden and his Columbia Girls next.

VICTORIA.—This house will open 19, with stock burlesque.

GRAND.—Anita Stewart, in "Daring of Diana," 14, 15. Norma Talmadge, in "The Devil's Needle," 16, 17, and "The Devil at His Elbow" 18, 19.

KENNYWOOD.—Pictures and band concerts.

WESTVIEW.—Picnics, dancing, boating and other amusements.

Decatur, Ill.—Lincoln Square (Harry K. Shockley, mgr.) house dark. Will open about the middle of September.

EMPRESS (J. C. Harrison, mgr.)—House dark. Will open the last week in August.

DOC. WADDELL AND WIFE will visit Decatur CLIPPER representative the latter part of August.

SEVEN MILES of rope will be used in the new Lincoln Square Theatre, and the cost will be between $800 and $900. The order was just placed last week.

THE HAGENBECK-WALLACE SHOWS, today, have positively announced that they will give a parade here Aug. 14, regardless of a newspaper item to the contrary. This show has certainly given the local papers a bunch of good, up-to-date "readers." Their press department is handled in a capable manner.

J. C. HARRISON, of the Orpheum, Des Moines, Ia., arrived in Decatur, Aug. 6, to take charge of the Empress Theatre for the coming season.

THE work of redecorating and refinishing the Empress has been completed, and everything is being put in readiness for the opening.

WILL KEIGLEY and part of his company (The Keigley Players) were callers at Decatur CLIPPER representative's office this week. They made the trip from Kenney, Ill., where they were playing in an auto.

Indianapolis, Ind.—Keith's (James Weed, mgr.) bill week of Aug. 14: Charles Wilson, Gertrude Van Dyck and Vincent Van Dyck, Kitaro Trio, Robert Le Roy and Aileen Harvey, the Ferreros.

ENGLISH'S (Barton & Olsen, mgrs.)—Bill 14-16: Felix and the Van Der Koors, George "Porkchops" Evers, Bell and Freda, Mack and Irwin, and La Tell Bros. For 17-19: Dunbar's Bell Ringers, Mabel Florence, the Stroud Trio, Taylor and Arnold, and Victoria Webster.

MAJESTIC (G. E. Black, mgr.)—Tango Queens week of 14.

COLUMBIA (Sam Davis, mgr.)—The Garden Girls week of 14.

Terre Haute, Ind.—Grand (Edw. Galligan, mgr.) Bowery Burlesquers Aug. 20.

NEW COLONIAL (M. Less, mgr.)—Vaudeville and pictures.

LOIS (E. B. Sheets, mgr.)—Musical comedy and pictures.

ORPHEUM (Fox & Keating, mgrs.)—Cabaret and pictures.

AMERICAN (Irving Amusement Co., mgrs.)—Cabaret and pictures.

Logansport, Ind.—Colonial (Harlow Byerly, mgr.) bill 14-16: Edna Green, Stroud Trio, and "Marble Gems." For 17-19: Lavine and Inman, "Porkchop" Geo. Evers, and Four Roses.

PARAMOUNT (W. H. Lindsay, mgr.)—"Silks and Satins" 14-16. "Destiny's Toys" 17-19.

GRAND (W. H. Lindsay, mgr.)—"Pudd'nhead Wilson" 14-16. "Still Waters" 17-19.

Buffalo, N. Y.—Star (P. C. Cornell, mgr.) the photo drama, "Civilization," begins a fortnights' stay Aug. 14.

SHEA'S (H. J. Carr, mgr.)—Bill 14-19: Tempest and Sunshine, Lydell and Higgins, Ruth Budd, Walsh, Lynch and company, Jim and Marion Harkins, Hong Kong Mysteries, Cycling Brunettes, Seven Bracks, and Fagg and White.

OLYMPIC (Bruce Fowler, mgr.)—Bill week of 14: Jackson and Andrews, Besser and La Longe, Watts and Ringgold, Lamb and Laverne, and Dickens and Floyd.

ACADEMY (Jules Michaels, mgr.)—Academy Players, with Fred Cody, in "Two Fools There Were," 14-19.

GARDEN (W. F. Graham, mgr.)—The re-opening occurred 14, with Chick Cameron and America First Burlesquers, headed by Emma Kohler.

GAYETY (C. T. Taylor, mgr.)—Sporting Widows 14-19. Irwin's Show to follow.

Syracuse, N. Y.—Empire (Francis P. Martin, mgr.) Al. G. Field Greater Minstrels Aug. 19-21.

BASTABLE (Stephen Bastable, mgr.)—Bowery Burlesquers 21-23.

TEMPLE (Edgar Van Aucken, mgr.)—Bill 14-16: Herbert and Clifton, Wheeler and Dolan, Morris and Allan, Wm. Bence and Adelaide Estee, East and Hadden, and Carl Rosine company.

AL. G. BARNES' CIRCUS 15.

Portland, Me.—Keith's (Clifford S. Hamilton, mgr.) the Keith Stock Co. presents "Polly of the Circus" Aug. 14-19, with Mildred Florence and Jack Roseleigh in the leading roles. Alma Tell, who hasn't been absent from the cast since the season opened, is taking a week's vacation, returning as leading woman in "The Eternal Magdalene," week of 21.

NEW PORTLAND (James W. Greely, mgr.)—Bill 14-16: "The Devil's Revue," Hearn and Rutter, Lester and Moore, Rouble Simms, and the Peppinas. For 17-19 Winfred F. Gilraine and her "Back to Nature Dancers," featured.

GREELY'S (C. W. MacKinnon, mgr.)—Jere McAuliffe's Musical Revue, with "The Maple Leaf Quartet" and motion pictures, 14-19.

RIVERTON PARK (D. B. Smith, mgr.)—The J. W. Gorman Musical Comedy Co., in "The Beauty Bug," 14-19. Change of company weekly.

Milwaukee, Wis.—Gayety (Chas. Fox, mgr.) Hello Girls week of Aug. 13, followed by the Charming Widows.

CRYSTAL (Wm. Gray, mgr.)—Bill week 14: Misto, Norton and Allen, Geo. Yeoman, "At Ocean Beach," and Brown and Martine.

ORPHEUM (Jack Yeo, mgr.)—This house, after a Summer season in pictures, has again gone back to policy of vaudeville and pictures.

Lansing, Mich.—Bijou (A. W. Welle, mgr.) opening bill Aug. 13-16 Novel Bros., Lulu Coates and her Crackerjacks, Arthur Angel and company, Frank Morrell, and Burt La Monte's Cowboys. For 17-19: George, Park, Rome and Francis, John T. Doyle and company, Friend and Downing, and Vera Sabina.

COLONAL (John Wilson, mgr.)—Pavlowa, in "The Dumb Girl of Portici" (moving pictures), 16, 17.

Grand Rapids, Mich.—Ramona (L. J. De Lamerter, mgr.) bill week of Aug. 14 "The Girl from Milwaukee," Gomez Trio, Geo. Kelley, Chic Sale, Ward Bros. and Ramonagraph.

EMPRESS (Harry A. Mozar, mgr.)—Opens 28.

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CIRCUS

GOLLMAR BROS.' SHOWS.

BY CHAS. (BUCK) LEAHY.

E. H. Bundy and A. Clup joined Big Show Band at Menomonee, Wis.

Tom Auman is sporting some yellow shirt.

Lind Trio have added a few new tricks to their act. They now have one of the best unsupported ladder acts in show business.

Just before doors opened at Merrillian, Wis., a wind storm came up and the menagerie and horse tents were blown down.

Steve Smythe is on the sick list.

It is rumored that Emery Styles, superintendent of animals, is erecting a $3,500 bungalow in Baraboo, Wis.

Elmer West spent Sunday at his home, Fifeld, Wis.

Herman Potter, boss property man, seems to have a sore arm, after leaving Great Falls, Mont. Great Falls is his home town.

Al. Deam, Danny La Rane, Earl Clyme, Homer (Red) Sheridan spent Sunday in Baraboo, Wis.

Bill Loos, Art Lind, Earl Shipley, spent Sunday out "automobiling" around the town.

Played day and date with Dougherty Stock Co. at Medford, Wis., Aug. 7.

Played day and date with F. A. Evans Shows at Ladysmith, Wis., Aug. 8.

At Medford, Wis., Sunday, Aug. 6, several of the boys posed for the five cent tin types, the one of Toby Tyler was especially good. Looked like Villa dressed up.

If it's true that there's no rest for the wicked, Earl Shipley must be very, very bad young man.

The Flying Fishers are pleasing the most exacting audiences, and are daily greeted with a great round of applause. Harry Wertz, our equestrian director, remembers playing these Wisconsin towns many years ago.

TEXAS BILL SHOW CLOSES.

On account of the bad storm at Wadding River, N. J., that struck the show Aug. 8, and did thousand dollars damage, the Texas Bill's Wild West Show will close Aug. 20.

General Agent Clyde Anderson will return to New York and open his musical comedy, "The Cowboy Girl."

Mr. Anderson says he will open the Texas Bill Show early in February somewhere in the South.

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DEATHS

MEMORIAL ANNOUNCEMENTS inserted in this column, within black border, at $3.50 an inch. Must reach us not later than Tuesday morning, ten A. M.

Robert Grau.

Robert Grau, impresario, theatrical manager and writer of books on drama and music, died Aug. 9, in his home in Mt. Vernon, N. Y., from an overdose of morphine, taken to induce sleep. He had been in ill health for several years.

MAX HEINRICH, Aug. 9.
WHITE EAGLE, Aug. 7.
EOS AGNON, Aug. 8.

KANKAKEE INTER-STATE FAIR.

Lem Small, secretary, sends word that the Kankakee Inter-State Fair will be held at Kankakee, Ill., Sept. 2-8, inclusive. A very attractive premium list has been issued.

Special auto races are billed for Saturday, Sept. 2. The management of the fair has contracted with a number of free attractions, of which a portion follows: Pyramid Tumblers, Willis Skatorial Troupe, Eller's Animal Circus, Jackson Troupe, Klein and Erlanger, Holman and John, Denizens of the Deep, Stubblefield Trio, the Duttons, society equestrians; Poler, the marvel; Royal Namba Japs, Loretta, equilibrist; Waterson Brothers, La Bella, and Dare Devil Hurley.

On the Midway the Great Patterson Shows will furnish the amusements, and big crowds are expected in the evenings during the week. The Patterson caravan announces that the following twenty attractions will be on view: Three Ring Trained Wild Animal Circus, Leotia, tabloid musical comedy; Water Circus, Panama Canal, the Battle of Verdun, Autodrome, the Days of '49, the Annex, Jungleland, menagerie of rare animals; the Squeezer, Dreamland, the Ostrich Farm, the Penny Arcade, the Hippodrome, in which stadium and arenic feats will be presented; the Model City, the Society Horse Show, the Carousel, Ferris Wheel and the Whip.

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Brewster, Ethel
Brown, Pearl
Callinan, Irene
Cross, Effie M.
Clark, Dollie
Catlin, Margie
Carey, Mrs. D.
Calhoun, Sadie
Curtiss, Miss K.
Chapman, Isabelle
Channard, Tressa
Campbell, Emma
Carroll, Dolly
Desmond, Lillian
De Milt, Gertrude
Demarest, Marg.
Daniels, Charlotte
Doll, Alma
Earle Julia
Edwards, Mrs S.A
Farrington, Bud
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Gray, Pearl
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Miller, Helene
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Murray, Lula
Mago, Emma
Milton, May
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Mariner, Lillian
Milton, May
Nichols,
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Openheimer,
Mrs. Joe
Phillips, Elinore
Prag, Anna
Phasey, Mme.
Peck, Vada
Romain, Ethel
Rockwell Mrs. J.C.
Rush, Nan
Reed, Mrs. Jack
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Richards, Jean
Shudrick,
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Sheldon, Mae
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Seymour, Selina
Thayer Katheryn
Tierney, Kitty
Victor, Helen
Van Buren, Helen
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Famie
Williams, Elsie
Wilson, Doris
Worth, Josephine
Whitcher, Grace
Walsh, Alice
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Lillian
Wray, Muriel
Wayne,
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Brown, Geo. L.
Bruce, Alf.
Bayard, Victor
Brooks, Geo. V.
Burky, J. H.
Barbson, Ray
Bowers, Eddie P.
Barbon, Ben G.
Burkett, Mr.
Charles, E.
Castle, Harry B.
Coleman, Al.
Colby, Chas. H.
Carrington, Jack
Cowley, Harry
Colson, Frank C.
Cosden, Geo.
Carmichael, Billie
Dempler, Fred
De motti, Thos.
Dorsey, Ed.
Dwyer, John
Denny, Reginald L.
Deane, Sidney
El-Trab & Co.
Elmourne, Wm.
Fox, Leonard
Elliott, Max C.
Finney, Otis
Foyer, Eddie
Foley Four
Francilon, M. A.
Frederici, C. W.
Fredericks, Musical
Franklyn, Edwin
Foster, Lloyd G.
Ford, Nat
Fleming, Douglass
Fesenbek, Fred C.
Foxstrop, Neal J.
Gilmore & Castle
Gardner, H. M.
Gracey, Dan
Griffin, H. M.
Holmes, Clyde G
Hamilton, G. C.
Harris, Meyer
Hitner, D. Otto
Hilldars, Chas.
Heras & Preston
Howland, O. V.
Ingraham, John
Hayden, Jack
Kearney, Jack
Kent, Will H.
Kilbride, Percy
Keefe, Matt
Lemmels, W. E.
Lion, Norbert C.
Lace, R. H.
Lilley, Ed. Clark
La Pearl, J. H.
Lee, Jas. P.
Lightfoot Andrew
Lovitt-Meyerhoff
Shows
Livingston, B.
Le Marr, Harry
Lewis, Harry C.
Linford, H. J.
Lando, Albert
Morgan, J. Doug.
McCoy, Patsie
Marshall, Robt. S.
McGarry, John P.
Merritt, Bartley
Mahoney, Dek
Minturn, Harry
Mack, Bonnie
McFarland, J. M.
McDaniels, John H
Moran, Jack
Marlow, Dave
Manderville Butler
Nelson, Chas. F.
Nemet, O. J.
Paddock & Paddock
Pollock, E. E.
Phipps, Chas. R.
Payton, Corse
Payton, Claude
Payton, Ray
Pettingill, Joe
Rollerson, Frank
Reid, William M.
Reed, Joe
Liebhardt, J.
Strickland, J. H.
Stanley, Stan
Spangler, C. O.
Stern, Louis
Shields, John A
Soper, Ed.
Starkey, Jack
Stout, Royal C.
Shea, Eugene
Small, Wm. B.
Schuman, Harry
Sherwood, W.
Taylor, Ferris
Twitchell, Frank C
Thompson, E. F.
Teadart
Tuttle, J. S.
Iver, Chas.
Van Sickles & Leander
Williams, Harry
Waite, Billy B.
Woolsey, Edgar
Williams, Roy B
Wilkeson, W. R.
Williams, Cecil F
Williams, Fred
Willard, Fred
Williams, V. P.
Younger, Scout
Zarrow, H. D.

SEE NOTICE AT HEAD OF LIST.

ST. ALBAN'S SCHOOL
FOR BOYS
KNOXVILLE, ILLINOIS
A HOME SCHOOL under the Episcopal Church for seventy-five boys preparing for business or university. A splendid school spirit, healthful climate, and low terms. Write for catalogue now to
The Rev. L. B. HASTINGS, Rector.

Fred DeNoe Or anyone knowing his whereabouts please communicate with MRS. W. POLLARD, care of the CLIPPER.
He was with Murray and Mack.

MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

DRASTIC THEATRE TAX PROVISION OF NEW REVENUE BILL A DEAD ISSUE.

SENATE CAUCUS MAY ELIMINATE THAT PORTION OF KITCHIN MEASURE ENTIRELY.

M. P. E. L. OF A. AND ASSN. OF THEATRE MGRS.' ACTIVITY FRUITFUL.

Through the combined efforts of the M. P. E. L. of A. and the Association of Theatre Managers the section of the new Internal Revenue Bill, known as the Kitchin meausre, that would vitally affect every theatre in America, will more than likely be entirely eliminated by the Senate caucus called to consider the various provisions of the proposed national law this week.

If the present plan is adhered to, and it seems entirely probable that it will be, there will be no change in the present Federal tax now in operation covering picture houses and other places of public entertainment.

The Kitchin measure, as reported several times in these columns, would increase the present taxes picture house owners are paying about two hundred per cent., and if placed in operation would cost the industry as a whole about one million eight hundred thousand dollars annually more than it is now paying into the public treasury.

In many instances the proposed tax might be so prohibitive on houses doing a modest business that it would have the effect of putting these "weaker brothers" completely out of business in less time than it takes to tell it.

In connection with the fight against the enactment of the Kitchin bill, which passed the House of Representatives several weeks ago, great credit must be given Lee Ochs, the new national president of the M. P. E. L. of A., and a man evidently who fulfills quite amply every requirement of that often misused term, "a live wire."

ROBERT GRAU DIES.

Robert Grau, for years one of the leading theatrical managers of the country and the author of several books on motion pictures, died of heart disease, at his home in Mt. Vernon, N. Y., Wednesday, Aug. 9.

At the time of his death Mr. Grau was actively engaged in looking after the various interests of Thos. A. Ince, whom he represented as general publicity director.

Mr. Grau was fifty-eight years of age. He was not in robust health for several years past, but his demise was sudden enough, nevertheless, to be a distinct shock to those who knew him as a familiar figure on the theatrical and picture Rialto. The burial took place Friday, Aug. 11, at Washington Cemetery, Long Island, and was largely attended by delegations from the various branches of theatricals.

TWO INJURED AT "STAMPEDE."

As a result of being thrown from a broncho in the "wild horse race" Thursday afternoon, Aug. 10, at the Stampede, which held forth at Sheepshead Race Track, Long Island, all last week, George Rose, a picture actor, lies in the Coney Island Hospital with a fractured skull, a broken nose and other serious injuries.

Art Accord, one of the Mutual's chief "buckaroos," was also tossed over the head of an unruly mustang Thursday afternoon, and suffered painful if not serious contusions of the head and body. Accord was removed to the hospital, but left the following day, and re-entering the several events Friday, in which he had been engaged all week, made up for his temporary absence by winning the bull-dogging steer contest in record time.

Following Geo. Rose's unfortunate accident, two cowgirls entered the grand stand and took up a collection for the unlucky cowboy. They realized over eight hundred dollars in half an hour.

Motion picture day was somewhat of a flivver at "The Stampede" because of a disinclination on the part of the movie magnates in general to allow their stars to compete, owing to the danger of accidents.

SLADDIN'S RECORD TRIP.

S. G. Sladdin, director of publicity for the Consolidated Film Corporation, set a new record for flying trip this week which, considering the results accomplished, will stand for some time to come.

Last Sunday evening he left New York for Toledo, arriving there Monday morning. Monday night he returned to New York. In the seven hours' interval between arriving at and leaving Toledo, Mr. Sladdin succeeded in putting over what promises to be the greatest publicity deal ever known in the motion picture field.

In connection with the presentation of its sixteen episode serial, "The Crimson Stain Mystery," the Consolidated Film Corporation will give away thirteen six cylinder, 1917 model, Overland automobiles. By arrangement with the officials of the Willys-Overland Automobile Company of Toledo, more than five thousand branch offices all over the United States will become propagandists of publicity for "The Crimson Stain Mystery."

CANADA BARS "THE SUSPECT."

As expected, Canada, through order of the English government, has barred the Vitagraph five reeler, "The Suspect." The picture play shows the Russians in an unfavorable light, and the Canadian officials deemed its showing at present inexpedient because of the existing alliance between King George's government and that of his esteemed cousin, the Czar.

After the war "The Suspect" should be a popular picture in Canada.

A WORTHY CHARITY.

Charles (Daddy) Manley, a well known veteran of the screen and stage, died recently at an advanced age, and left his aged widow quite penniless. Mrs. Manley, who is an invalid, is sadly in need of funds.

Anyone wishing to contribute to a genuinely worthy cause can do so by communicating with Frank Powell, of the Frank Powell Productions Co., Times Building, New York.

ROLFE LEAVES STRAND.

B. A. Rolfe has retired from the management of the Strand Theatre, New York, because of the ever increasing demands of his film producing enterprise, the Rolfe Photoplays, Inc.

His successor at the Strand has not been designated as yet.

CABANNE FOR METRO.

Christy Cabanne, rated as a cracker jack film producer, and for several years one of the mainstays of D. W. Griffith's directorial staff, has been engaged by the Metro. The salary stipulation entering into the business arrangement is said to perilously approach the four figure mark weekly.

Cabanne's initial efforts for Metro will take the form of supervising the forthcoming serial in which Francis X. Busnman and Beverly Bayne are slated to star in September.

BRADY SIGNS LEW FIELDS AND MARIE DRESSLER FOR WORLD.

W. A. Brady has signed two of the biggest comedy stars obtainable, in the persons of Lew Fields and Marie Dressler, who will appear exclusively, hereafter, in World Film features.

The acquisition of these two famous stage stars is in line with Mr. Brady's policy of progression, and he will personally supervise the producton of all features in which both Miss Dressler and Mr. Fields will be seen, guaranteeing a flawless production in each case, and one in which neither time nor money will be spared to give performances worthy of the stars appearing in them.

Frances Marion, the World Film scenario editress, has already completed "Tillie's Night Out" for Marie Dressler's World Film debut

It has been thoroughly edited to the satisfaction of Mr. Brady and Miss Dressler, and the noted comedienne is already making preparations for her first day at the World studios. Arrangements for new, unusual and picturesque locations are being made with the idea of backing these hilarious comedies of this star with beautiful scenery, while the studio mechanical department is installing trick instruments, devices of mechanical genius and unique features, as yet unattempted and unheard of in film making.

Lew Fields will be seen in an elaborate film version of "The Man Who Stood Still," by the late Jules Eckert Goodman, the playwright, who lost his life in the *Lusitania* disaster.

Further announcement of releases, dates, plays and other important details concerning both the Dressler and Fields World Film productions will be made shortly.

PRESS AGENTS CHANGE ABOUT.

Bill Barry, often spoken of as the handsomest press agent in the movies, and really, despite his reputation for good looks, one of the best advertisement writers in the industry, leaves the Frank Powell Production Co. this week to seek new fields for his facile pen and one lunged Blickendorfer.

Kilborn Gordon will hereafter look after the publicity interests of the Powell concern.

Habish McLaurin succeeded Ben Atwell as publicity promoter for the Rialto Theatre last Monday. Mr. Atwell, who fattened up his already healthy P. A. batting average as a disseminator of information calculated to make the trade and public know the Rialto was on the theatrical map, intends to do some film and stage producing on his own account in the near future.

PATCH SECURES PITT THEATRE.

Word reached Broadway yesterday to the effect that the Pitt Theatre, Pittsburgh, one of the most beautiful and perhaps the most successful motion picture playhouse in the country, was leased recently to William Moore Patch, declared the most prominent exhibitor of super pictures in America.

Mr. Patch, who has long been considered the pathfinder in art in the photo play, had directed the destinies of the Pitt for more than a year for the Pittsburgh Life and Trust Company, owners of the property, and the high eminence of the house is the result of his direction.

NATL. ASSN. TO ELECT OFFICERS.

The National Assn. of the motion picture industry, which now embraces every branch of the film business, will hold a meeting at the Hotel Astor, Wednesday, Aug. 16, at 11 A. M.

Officers will be elected and important matters now pending discussed by the assemblage.

FEATURE FILM REPORTS.

"THE DARING OF DIANA."

VITAGRAPH. FIVE REELS.

Released Aug. 1. By V. L. S. E.

STORY—Melodrama. Written for screen by Chas. L. Gaskill. Conventional movie stuff, with numerous inconsistencies.
SCENARIO—By Chas. L. Gaskill.
DIRECTION—By S. Rankin Drew. Not up to his previous performances in the line of producing.
ACTION—Slow. Manufactured thrills and laborious action.
SITUATIONS—Mechanical.
ATMOSPHERE—Fair.
CONTINUITY—Up and down, in and out.
SUSPENSE—Lacking.
DETAIL—A woeful lack of attention to detail in certain instances makes the action at times ludicrous.
COSTUMES—Modern.
STAR—Anita Stewart. Gives pleasing performace.
PHOTOGRAPHY—Fair.
LIGHTING—Ordinary.
EXTERIORS—Passable.
INTERIORS—Average.

REMARKS.

"The Daring of Diana" is the most commonplace sort of movie melodrama, and could have been done in two reels much better than in five.

Anita Stewart has the leading role, and passes acceptably. She plays the part of a typical stage female newspaper reporter, the kind that only exists in fiction and never in fact. The supporting cast, made up of Vita favorites, is inclined, with one or two exceptions, to overact. All things considered, only a passable feature.

BOX OFFICE VALUE.

Not a first grade feature by any means, but one that should get by in the medium grade houses.
Nol.

"BETTINA LOVED A SOLDIER."

BLUE BIRD. FIVE REELS.

Released Aug. 14. By Blue Bird.

STORY—Romantic drama. Conventional story. Good heart interest.
DIRECTION—By Rupert Julian. Good, considering limitations of story.
ACTION—Too much padding makes the action drag somewhat.
SITUATIONS—Good movie stuff. Possesses little noveity, but will appeal to dyed-in-the wool fans because of familiarity.
ATMOSPHERE—Good.
CONTINUITY—Fair.
SUSPENSE—Not very strong.
DETAIL—Just fair.
COSTUMES—Right. It's a costume play in the sense that military uniforms are worn by the male principals.
STARS—Louise Lovely, Rupert Julian and Francelia Billington.
PHOTOGRAPHY—Very artistic.
CAMERA MAN—Stephen Rounds.
LIGHTING—Excellent.
EXTERIORS—Fine.
INTERIORS—Well constructed.

REMARKS.

This is a feature that should appeal especially to the younger generation, inasmuch as the love interest is always kept to the fore. The production end has been well taken care of in the matter of sets, and photographically the picture is up to the best standards.

Rupert Julian, who directed, also appears in a leading role. Douglas Gerrard might improve his work materially if he would refrain from over acting.

Louise Lovely is a very pretty girl. She plays considerably better in this feature than in some recent pictures in which she has been starred. Francella Billington is excellent throughout.

BOX OFFICE VALUE.

A fair feature. Suitable for smaller houses. *Ell.*

"HULDA OF HOLLAND."

FAMOUS PLAYERS. FIVE REELS.

Released Aug. 1. By Paramount.

STORY—Human interest drama. Typical "Pickford" story. Written by Edith Barnard Delano. Locale, Holland, New York and Pennsylvania.
DIRECTION—By John B. O'Brien.
ACTION—Interesting.
SITUATIONS—Natural and full of human qualities.
ATMOSPHERE—Great. Suggestion of foreign atmosphere exceedingly realistic.
CONTINITY—Even. Holds from beginning to end.
SUSPENSE—In a story of this character no great quality of suspense is necessary.
DETAIL—Very good.
COSTMES—Picturesque and quaint. All accurate.
STAR—Mary Pickford.
PHOTOGRAPHY—High class.
LIGHTING—Artistic.
EXTERIRS—Better than the best.
INTERIORS—Particularly convincing.

REMARKS.

Here we have Mary Pickford in another congenial character role, surrounded by an excellent cast, first class producing details and a story eminently fitted to her peculiar and highly developed histrionic capabilities.

Little Mary once again demonstrates her remarkable versatility in a particularly well studied portrayal of a Dutch girl, which, if anything, is even better than her Italian "Peppina."

Her quaint charm, piquant personality and marvelous magnetism, as evidenced by her acting throughout this feature, will surprise Miss Pickford's most ardent admirers.

Unusually clever support is given the star by such sterling artists as Frank Losee and Russell Bassett. John Bowers is the juvenile hero, and an excellent choice for the character.

Three pretty children add a pleasing touch of naturalness to the performance.

All things considered, "Hulda of Holland" is a perfect vehicle for the unapproachable little star of the screen.

BOX OFFICE VALUE.

Class A production and Mary Pickford. Unbeatable combination.

"THE HOUSE OF GOLDEN WINDOWS."

LASKY. FIVE REELS.

Released Aug. 3. By Paramount.

STORY—Allegorical human interest drama. Modern. Dream idea excellently treated. Written by L. V. Jefferson.
DIRECTION—By Geo. Melford.
ACTION—Holding.
SITUATIONS—Good dramatic situations.
ATMOSPHERE—Excellent.
CONTINUITY—Even.
SUSPENSE—Well maintained.
DETAIL—Good.
COSTUMES—Modern.
STARS—Wallace Reid and Cleo Ridgely. Two of the most capable stars of the screen.
PHOTOGRAPHY—Beautiful.
LIGHTING—Artistic.
EXTERIORS—Good.
INTERIORS—Good.

REMARKS.

There is plenty to interest and entertain in this philosophical "be satisfied with your lot" and "all isn't gold that glitters" picture play of modern life and conditions. The action, which consists, for the better part, of a "dream," occurs principally in the oil fields region of California, and offers lots of opportunities for good scenic values. The feature, as a whole, can be rated as a high class production.

BOX OFFICE VALUE.

Advertise this as an allegorical drama of modern life and conditions, with a moral that should interest everyone. *Nol.*

"THE CHILD OF DESTINY."

COLUMBIA. FIVE REELS.

Released Aug. 1. By Metro.

STORY—Modern melodrama. Some sex interest. Has good appeal and life like characterizations. Written for screen by Harry O. Hoyt and Wm. Nigh.
DIRECTION—By Wm. Nigh. Good.
ACTION—Holding throughout.
SITUATIONS—All Natural and well played. One or two good "punches."
ATMOSPHERE—Very Good.
CONTINUITY—Well maintained.
SUSPENSE—Good suspense interest.
DETAIL—Properly taken care of.
COSTUMES—Modern.
STAR—Irene Fenwick. Has developed into a first rate screen actress.
PHOTOGRAPHY—Standard.
LIGHTING—Average.
EXTERIORS—Will do.
INTERIORS—Convincing.

REMARKS.

Irene Fenwick, who made such an artistic impression a season or two ago in "The Song of Songs," plays the leading role in this. Miss Fenwick has improved immeasureably as a screen actress since we last saw her under the Kleine banner.

The vehicle she is presently appearing in for Metro, permits of a full play of her capabilities, and is suitable in every respect for the exploitation of her histrionic attainments.

BOX OFFICE VALUE.

Advertise "The Child of Destiny" as a modern problem play, with a genuine Broadway star in the leading role. It is a very good feature film on the whole. *Rik.*

"DOORSTEPS."

TURNER. FIVE REELS.

Released Aug. 1. By Mutual. Mutual Star Production.

STORY—Melodrama. English locale. Action occurs in London. Well written story.
SCENARIO—By Larry Trimble.
DIRECTION—By Larry Trimble.
ACTION—Good human interest values.
SITUATIONS—Natural. Good English atmosphere.
ATMOSPHERE—Convincing from start to finish.
CONTINUITY—Even.
SUSPENSE—Fairly well maintained.
DETAIL—Good.
COSTUMES—Modern.
STAR—Florence Turner.
PHOTOGRAPHY—Acceptable.
LIGHTING—Average.
EXTERIORS—Good.
INTERIORS—Good.

REMARKS.

"Doorsteps" tells the extremely interesting and convincingly human story of how a little English slavey became a star actress, through a casual acquaintance with a poor playwright. Their advancement in life runs parallel, with numerous ups and downs for both, until eventually all the obstacles are overcome, and they achieve happiness in the good old fashioned way.

BOX OFFICE VALUE.

Florence Turner should be well remembered by the older generation of fans. This is a very good English production, and far in advance of Miss Turner's "Far From the Madding Crowd." Should make a good novelty drawing card. *Nol.*

"THE MARRIAGE OF MOLLY O."

FINE ARTS. FIVE REELS.

Released Aug. 5. By Triangle.

STORY—Irish romantic drama, with a dash of "fairy" atmosphere interwoven. Written for screen by Granville Warwick.
DIRECTION—By Paul Powell. The producer attained great results in the way of atmosphere.
ACTION—Good heart interest.
SITUATIONS—Very appealing and human. Good comedy relief of the lighter variety.
ATMOSPHERE—Couldn't be better.
CONTINUITY—Story is coherently and entertainingly told.
SUSPENSE—Right.
DETAIL—Excellent.
COSTUMES—Correct.
STARS—Mae Marsh and Bobby Harron.
PHOTOGRAPHY—Standard.
LIGHTING—Artistic.
EXTERIORS—Exceedingly faithful to localities suggested in the story.
INTERIORS—Good. Full of realistic atmosphere.

REMARKS.

Irish plays like "The Marriage of Molly O" have always been considered sure fire on the popular priced dramatic circuits.

Inasmuch as we have not had a superabundance of this very desirable type of screen drama produced for the consideration of picture patrons recently, this particularly well presented and finely acted Irish romance should prove a first rate drawing card.

BOX OFFICE VALUE.

Bring out the fact that this is a "Chauncey Olcott" type of picture play. On the whole, a fine feature. *Len.*

"HER AMERICAN PRINCE."

MUTUAL. FIVE REELS.

Released Aug. 1. By Mutual. Master Picture.

STORY—Costume play. Imaginary kingdom in Europe idea. Melodrama. Adaptation of story by Carl Herbert.
DIRECTION—On the whole, acceptable.
ACTION—Familiar but pleasing.
SITUATIONS—Usual situations of the heroic sort found in intrigues of this type.
ATMOSPHERE—Good.
CONTINUITY—Even.
SUSPENSE—Well maintained.
DETAIL—Fair.
COSTUMES—Picturesque.
STAR—Ormi Hawley, capable motion picture actress.
PHOTOGRAPHY—Good.
LIGHTING—Average.
EXTERIORS—Good.
INTERIORS—Good.

REMARKS.

This is evidently an outside purchase by the Mutual. "The Prisoner of Zenda" idea is capably brought out and, on the whole, the feature furnishes pleasing entertainment of a rather familiar sort.

Ormi Hawley plays the principal female part very well indeed, and Bradley Barker is seen to advantage in a dual role.

Arthur Donaldson, who will be remembered as the very wicked but clever acting villain of the "Runaway June" serial, appears as the heavy with good results.

A slight inclination to force their points mars the work of the principals at times. This is probably due to the direction.

BOX OFFICE VALUE.

This is not quite up to the general average of Mutual made productions, but in certain localities should pull plenty of business. *Len.*

"THE ALIBI."

VITAGRAPH. FIVE REELS.

Released Aug. 7. By V. L. S. E.

STORY—Melodrama. Written by Geo. Allan. England. Conventional story, mechanically constructed.
DIRECTION—By Paul Scardon. Excellent in every way.
ACTION—Interesting Made of tried and true movie material.
SITUATIONS—Rather obvious.
ATMOSPHERE—Good.
CONTINUITY—Story is told in well connected fashion.
SUSPENSE—Inasmuch as tale is distinctly obvious, no great quality of suspense enters into the proceedings.
DETAIL—Good.
COSTUMES—Modern.
STAR—James Morrison offers smooth performance.
PHOTOGRAPHY—Average.
LIGHTING—Pleasing.
EXTERIORS—Good.
INTERIORS—Good.

REMARKS.

Stories like "The Alibi" have always been popular with picture producing concerns. The same may be said of picture patrons.

"The Alibi" tells the tale of a young man "falsely accused" not only once, but twice during the action. Of course he finally asserts his innocence, and the conventional happy ending is attained.

A good cast of players helps to make much that is very obvious appear quite plausible. In this relation Director Paul Scardon is also entitled to a word of praise.

BOX OFFICE VALUE.

"The Alibi" is just a good average feature, containing little to justify its drawing more than ordinarily at the box office. *Nol.*

KATHLYN WILLIAMS SIGNS LONG TERM CONTRACT WITH MOROSCO-PALLAS.

LATEST PARAMOUNT ACQUISITION A GRIFFITH GRADUATE.

Kathlyn Williams, the well known film star, who has just resigned from the Selig Company, has signed a long term contract to appear under the Morosco-Pallas brands on the Paramount program. Promptly upon resigning from Selig, Miss Williams received four attractive offers to star in big subjects but dec'ded in favor of Morosco-Pallas because of their standing in the business and their affiliations with the Paramount program.

One of screenland's most talented as well as most beautiful stars, Miss Williams to-day enjoys a country wide popularity, and justly so. Her success in motion pictures has not been of the "over night" variety so often written about and so often exaggerated. Seven years ago, in company with Mary Pickford, Arthur Johnson, Henry Walthall, Billy Quirk and other now famous members of the "old guard," at Biograph, under D. W. Griffith, she received her early schooling in the silent drama.

Born in Butte, Mont., and educated at Wesleyan University, Helena, Mont., Miss Williams entered the theatrical profession at an early age. In dramatic stock she appeared under the managements of Belasco, Willard Mack and William Morris, which fitted her well for the demands of the photoplay. On leaving Biograph, Miss Williams became associated with the Selig Company, under whose trade mark she appeared up until her recent resignation. In the title role of "The Adventures of Kathlyn" she starred in the first serial photoplay ever produced, a twenty-six reel subject, which resulted in adding many new admirers to her large following. In "The Spoilers," as Cherry Malotte; "The Rosary," "The Ne'er Do Well," "Back to the Primitive," "The Two Orphans," "Thou Shalt Not Covet," etc., Miss Williams also scored great personal success.

In addition to her talent as an actress, the new Morosco-Pallas star has attained considerable distinction as a writer, and is a member of the "Authors' League." Among her offerings in this field are "Thy Will Be Done," "The Last Dance," "Strange Case of Talmai Lind," "Pride of Baldoon" and many others, all of which have been produced.

Miss Williams will start on her initial subject for the Paramount program early next month. The production has already been decided upon and, it is understood, displays a big theme particularly suited to the dramatic talents of the star. Several other big subjects are already under consideration as future vehicles for Miss Williams.

REICHENBACH IS DINED.

A select coterie of newspaper men connected with the trade press in more or less important capacities put their heads together one day last week and decided unanimously that Harry Reichenbach deserved a regular meal by way of fittingly celebrating his retirement from the post of publicity promoter for World Film.

In order to carry out the conspiracy and effectually break Harry from the Automat habit, Charlie Condon, N. Y. representative of *Motography*, was appointed a committee of one to arrange a banquet at Rector's palatial food factory, with the Silver King as the guest of honor.

The function started promptly at one o'clock Thursday afternoon, and ended without any casualties about four the same day.

Among those who gathered around the board and told Harry Reichenbach what a great press agent they considered him to be, were: William L. Sherill, James L. Hoff, James Milligan, Leslie Mason, Wendell P. Milligan, Felix F. Feist, Wid Gunning, S. B. Van Horn, Frederick Stine, Arthur Leslie, Randall White, Ben Davis, Mr. Elsasser, Charles Condon, Harry Ennis, James Quirk, Harvey Thew and Gerald Duffy.

Harry Ennis, of THE CLIPPER, officiated as toastmaster and kept the festivities within the confines of gentility to the best of his limited capabilities as an arbiter of social forms and tea table customs.

Reichenbach, whose resignation from World Film signalizes his debut as a magnate, will shortly assume the general management of the Frohman Amusement Corporation.

VIVIAN MARTIN, MOROSCO STAR.

Vivian Martin, whose portrait adorns the cover page of the current issue of THE NEW YORK CLIPPER, made her first appearance in an ingenue part in Charles Frohman's Company with "Father and the Boys," supporting William H. Crane. Next in "The Spendthrift," with Fred Thompson, she scored individual honors.

This play was the last in which her mother appeared in the cast with her, as had been the case in practically all her previous engagements. On Broadway, in such popular hits as "Officer 666," "Stop Thief," "The Marriage Game" and "The High Cost of Loving," the actress came into particular prminence among metropolitan theatregoers.

It was while with the last mentioned play that Miss Martin received an attractive offer to star in motion pictures, which she accepted. Her winsome personality and petite manners proved her a welcome asset to the screen, with the result that the films have claimed her ever since. At the Oliver Morosco Photoplay Co. and Pallas Picture studios, in Los Angeles, the girl star is now appearing in what will undoubtedly prove her greatest work before the motion picture camera.

LEANDER RICHARDSON, BIG MAN FOR BIG JOB.

Leander Richardson, a newspaper man of comprehensive experience and a publicity promoter of proved ability, has been selected to fill the post of press representative of the World Film Corporation.

Mr. Richardson was formerly general representative for Wm. A. Brady's attractions, and more recently was responsible for the successful launching of the numerous "Civilization" "road companies" sent out by Thos. A. Ince.

Bessie Barriscale in
"HOME"
With Louise Glaum and Charles Ray
Three stars of great ability, an exceptional story, and wonderful production make "Home" an attraction long to be remembered.

FEATURE FILM DIRECTORY.

PARAMOUNT.

July 3—Lasky—"The Dupe"—*Blanche Sweet.* 5.
July 6—Famous Players—"The Smugglers"—*Donald Brian.* 5.
July 10—Lasky—"The Selfish Woman"—*Wallace Reid.* 5.
July 13—Pallas—"Davy Crockett"—*Dustin Farnum.* 5.
July 17—Lasky—"The Dream Girl"—*Mae Murray.* 5.
July 20—Famous Players—"Under Cover"—*Hazel Dawn.* 5.
July 24—Morosco—"An International Marriage"—*Rita Jolivet.* 5.
July 27—Lasky—"Common Ground"—*Marie Doro.* 5.
July 31—"Famous Players—"Hulda of Holland"—*Mary Pickford.* 5.
Aug. 3—Lasky—"The House of the Golden Windows"—*Wallace Reid.* 5.
Aug. 7—Famous Players—"A Woman in the Case"—*Pauline Frederick.* 5.
Aug. 10—Famous Players—"Little Lady Eileen"—*Marguerite Clark.* 5.
Aug. 14—Pallas—"Stronger Love"—*Vivian Martin.* 5.
Aug. 17—Lasky—"Public Opinion"—*Blanche Sweet.* 5.
Aug. 21—Famous Players—"Rolling Stones"—*Owen Moore.* 5.
Aug. 24—Lasky—"Honorable Friend"—*Sessue Hayakawa.* 5.
Aug. 28—Lasky—"Victory of Conscience"—*Lou-Tellegen.* 5.
Aug. 31—Famous Players—"Jean o' the Heather"—*Valentine Grant.* 5.
Sept. 4—Pallas—"Parson of Panimint"—*Dustin Farnum.* 5.
Sept. 7—Famous Players—"The Big Sister"—*Mae Murray.* 5.
Sept. 11—Famous Players—"Patience"—*Louise Huff.* 5.
Sept. 14—"Morosco—"The House of Lies"—*Edna Goodrich.* 5.
Sept. 18—Famous Players—Subject to be announced—*Maurice and Walton.* 5.
Sept. 21—Famous Players—"Ashes of Embers"—*Pauline Frederick.* 5.
Sept. 25—Lasky—"The Storm"—*Blanche Sweet.* 5.

TRIANGLE.

July 2—Fine Arts—"Casey at the Bat"—*De Wolf Hopper.* 5.
Ince—"The Phantom"—*Frank Keenan.* 5.
July 9—Fine Arts—"Flirting With Fate"—*Douglas Fairbanks.* 5.
Ince—"The Deserter"—*Charles Ray.* 5.
July 16—Fine Arts—"The Little School Ma'am"—*Dorothy Gish.* 5.
Ince—"The Eye of the Night"—*William H. Thompson.* 5.
July 23—Fine Arts—"Stranded"—*De Wolf Hopper.* 5.
Ince—"The Captive God"—*William S. Hart.* 5.
July 30—Fine Arts—"The Half Breed"—*Douglas Fairbanks.* 5.
Ince—"The Payment"—*Bessie Barriscale.* 5.
Aug. 5—Fine Arts—"The Marriage of Molly-O"—*Mae Marsh.* 5.
Ince—"Honor Thy Name"—*Frank Keenan.* 5.
Aug. 13—Fine Arts—"The Devil's Needle"—*Norma Talmadge.*
Ince—"Shell 43"—*Henry B. Warner.* 5.
Aug. 20—Fine Arts—"'Hell to Pay' Austin"—*Wilfred Lucas.* 5.
Ince—"The Jungle Child"—*Howard Hickman.* 5.
Aug. 27—Fine Arts—"Pillars of Society"—*Henry B. Walthall.* 5.
Ince—"The Thoroughbred"—*Frank Keenan.* 5.

V. L. S. E.

July 8—Vitagraph—"The Conflict"—*Lucille Lee Stewart.* 5.
July 10—Essanay—"According to the Code"—*Lewis S. Stone.* 5.
July 10—Vitagraph—"Fathers of Men"—*Robert Edeson.* 6.
July 17—Vitagraph—"Tarantula"—*Edith Storey.* 5.
July 24—Selig—"The Prince Chap"—*Bessie Eyton.* 5.
July 24—Vitagraph—"The Daring of Diana"—*Anita Stewart.* 5.
July 31—Vitagraph—"Hesper of the Mountain"—*Lillian Walker.* 5.
July 31—Lubin—"The Light at Dusk"—*Orrin Johnson.* 5.
Aug. 7—Essanay—"The Sting of Victory"—*Henry B. Walthall.* 5.
Aug. 7—Selig—"Selig Athletic Series," No. 7. 1.
Aug. 7—Vitagraph—"The Alibi"—*James Morrison.* 5.
Aug. 14—Vitagraph—"The Dawn of Freedom"—*Charles Richman.* 5.
Aug. 14—Selig—"Selig Athletic Series," No. 8. 1.
Aug. 21—Vitagraph—"The Footlights of Fate"—*Naomi Childers.* 5.
Aug. 21—Selig—"The Country that God Forgot"—*Tom Mix.* 5.
Aug. 21—Selig—"Selig Athletic Series" No. 9. 1.
Aug. 28—Vitagraph—"The Kid"—*Lillian Walker.* 5.
Aug. 28—Selig—"Selig Athletic Series," No. 10. 1.
Sept. 4—"Essanay—"The Return of Eve"—*Edna Mayo.* 5.
Sept. 4—Vitagraph—"His Wife's Good Name"—*Lucille Lee Stewart.* 5.
Sept. 4—Selig—"Selig Athletic Series," No. 11. 1.
Sept. 11—Vitagraph—"Phantom Fortune"—*Barney Bernard.* 5.
Sept. 11—Selig—"Selig Athletic Series," No. 12. 1.
Sept. 18—Vitagraph—"Through the Wall"—*Nell Shipman.* 5.
Sept. 26—Vitagraph—"The Chattel"—*E. H. Sothern.* 5.

WORLD.

July 3—"The Crucial Test"—*Kitty Gordon.* 5
July 10—"The Weakness of Man"—*Holbrook Blinn.* 5.
July 17—"Sally in Our Alley"—*Carlyle Blackwell.* 5.
July 24—"Paying the Price"—*Gail Kane.* 5.
July 31—"Miss Petticoats"—*Alice Brady.* 5.
Aug. 7—"A Woman's Way"—*Ethel Clayton.* 5.
Aug. 14—"The Summer Girl"—*Arthur Ashley.* 5.
Aug. 21—"The Rail Riders"—*House Peters.* 5.
Aug. 28—"Husband and Wife"—*All Star Cast.*
Sept. 4—"The Almighty Dollar"—*Frances Nelson.* 5.
Sept. 11—"The Velvet Paw"—*House Peters.* 5.
Sept. 18—"Friday, the 13th"—*Robert Warwick.* 5.
Sept. 25—"The Dark Silence"—*Clara Kimball Young.* 5.
Oct. 2—"The Scarlet Oath"—*Gail Kane.* 5.

MUTUAL MASTER PICTURES.

June 15—American—"The Abandonment"—*Helen Rosson.* 5.
June 22—Centaur—"The Wasted Years"—*Crane Wilbur.* 5.
June 29—American—"The Sign of the Spade"—*Helen Rosson.* 5.
July 5—American—"Dust"—*Winifred Greenwood.* 5.
July 7—Mutual—"The Decoy"—*Frances Nelson.* 5.
July 10—Mutual—"Her American Prince"—*Orrin Hawley.* 5.
Aug. 7—Mutual—"Father and Son"—*Henry Dixey.* 5.
Aug. 10—Mutual—"The House of Mirrors"—*Frank Mills.* 5.

MUTUAL STAR PRODUCTIONS.

July 1—Turner—"Far From the Madding Crowd"—*Florence Turner.* 5.
July 3—Signal—"Whispering Smith"—*Helen Holmes.* 5.
July 10—Signal—"Medicine Bend"—*Helen Holmes.* 5.
July 12—American—"Soulmates"—*William Russell.* 5.
July 15—American—"The Highest Bid"—*William Russell.* 5.
July 20—Turner—"Doorsteps"—*Florence Turner.* 5.
July 31—Signal—"The Manager of the R. and A."—*Helen Holmes.* 5.
Aug. 3—American—"The Strength of Donald McKenzie"—*Wm. Russell.* 5.
Aug. 17—Turner—"The Welsh Singer"—*Florence Turner.* 5.
Aug. 28—Signal—"Judith of the Cumberlands"—*Helen Holmes.* 5.
Aug. 31—American—"The Man Who Would Not Die"—*Wm. Russell.* 5.
Sept. 14—Turner—"The First Settler's Story"—*Florence Turner.* 5.
Sept. 25—Signal—"The Diamond Runners"—*Helen Holmes.* 5.
Sept. 28—American—"The Torch Bearer"—*Wm. Russell.* 5.
Oct. 12—Turner—"Shop Girls"—*Florence Turner.* 5.
Nov. 9—Turner—"Redeemed"—*Florence Turner.* 5.

MUTUAL SPECIALS.

July 10—Lone Star—"The Vagabond"—*Chas. Chaplin.* 2.
Aug. 7—Lone Star—"One A. M."—*Chas. Chaplin.* 2.

METRO.

July 3—"A Virginia Romance"—Quality—*Francis X. Bushman.* 2.
July 3—"The Eternal Question"—Popular—*Mme. Petrova.* 5.
July 3—"Love Me, Love My Dog"—Rolma—*Max Figman.* 1.
July 10—"The Quitter"—Rolfe—*Lionel Barrymore.* 5.
July 10—"Taking a Rest"—Metro—*Sidney Drew.* 1.
July 17—"The River of Romance"—Yorke—*Harold Lockwood.* 5.
July 17—"His Birthday Gift"—Rolma—*Max Figman.* 1.
July 24—"The Child of Destiny"—Columbia—*Irene Fenwick.* 5.
July 24—"His First Tooth"—Metro—*Sidney Drew.* 1.
July 31—"The Devil at His Elbow"—Popular—*Dorothy Green.* 5.
July 31—"Microbes"—Rolma—*Max Figman.* 5.
Aug. 7—"God's Half Acre"—Rolfe—*Mabel Taliaferro.* 5.
Aug. 14—"The Weakness of Strength"—Popular—*Edmund Breese.* 5.
Aug. 21—"The Pretenders"—Rolfe—*Emmy Wehlen* 5.
Aug. 28—"The Upheaval"—Rolfe—*Lionel Barrymore.* 5.

RED FEATHER.

July 3—"The Way of the World"—*Hobart Bosworth.* 5.
July 10—"The Heart of the Child"—*Edna Flugrath.* 5.
July 17—"The Seekers"—*Flora Parker De Haven.* 5.
July 24—"Temptation and the Man"—*Hobart Bosworth.* 5.
July 31—"From Broadway To a Throne"—*Carter De Haven.* 5.
Aug. 7—"The Mark of Cain"—*Lon Chaney.* 5.

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Directed by MAURICE TOURNEUR

Aug. 14—"A Yoke of Gold"—*Dorothy Davenport.* 5.
Aug. 21—"The Beckoning Trail"—*Warren Kerrigan.* 5.

BLUE BIRD.

July 3—"Broken Fetters"—*Violet Mersereau.* 5.
July 10—"The Love Girl"—*Ella Hall.* 5.
July 17—"The Grasp of Greed"—*Louise Lovely.* 5.
July 24—"The Silent Battle"—*J. Warren Kerrigan.* 5.
July 31—"The Secret of the Swamp"—*Myrtle Gonzales.* 5.
Aug. 7—"Love's Lariat"—*Harry Carey.* 5.
Aug. 14—"Bettina Loved a Soldier"—*Louise Lovely.* 5.
Aug. 21—"Little Eve Edgarton"—*Ella Hall.* 5.
Aug. 28—"The Girl of Lost Lake"—*Myrtle Gonzales.* 5.
Sept. 4—"A Miracle of Love"—*Dorothy Davenport.* 5.
Sept. 11—"Saving the Family Name"—*Mary Mac Laren.* 5.
Sept. 18—"Behind the Lines"—*Edith Johnson.* 5.

FOX.

July 3—"The Man From Bitter Roots"—*Wm. Farnum.* 5.
July 10—"Caprice of the Mountains"—*June Caprice.* 5.
July 17—"A Tortured Heart"—*Virginia Pearson.* 5.
July 24—"The Beast"—*Anna Luther.* 5.
July 31—"Under Two Flags"—*Theda Bara.* 5.
Aug. 7—"The End of the Trail"—*Wm. Farnum.* 5.
Aug. 14—"Sporting Blood"—*Dorothy Bernard.* 5.
Aug. 21—"Daredevil Kate"—*Virginia Pearson.* 5.
Aug. 28—"Little Miss Happiness"—*June Caprice.* 5.

DAILY PROGRAMS.

GENERAL.

Monday, Aug. 14.

BIOGRAPH—"Saved From Himself" (Dr.), 1. (Reissue).
SELIG—Selig-Tribune, No. 65 (Top.), 1.
SELIG—"The Germ of Mystery" (Dr.), 2.
VITAGRAPH—"Conductor Kate" (Com.), 1.

Tuesday, Aug. 15.

BIOGRAPH—"A Temporary Truce" (Dr.), 2. Reissue.
ESSANAY—"My Country 'Tis of Thee" (Dr.), 2.
KALEM—"Ham Comedy," 1.
LUBIN—"A Lesson in Labor" (Dr.), 2.

Wednesday, Aug. 16.

ESSANAY—"Caninated Nooz Pictorial," No. 14, and 500 ft. Scenic, Split reel.
KALEM—"The Turquoise Mine Conspiracy"—Second of the "Girl from 'Frisco" Series (Dr.), 2.
VIM—"Their Dream House" (Myers and Theby), (Com.), 1.

Thursday, Aug. 17.

SELIG—Selig-Tribune, No. 66 (Top.), 1.
VIM—"Life Savers" (Plumb and Runt), (Com.), 1.

Friday, Aug. 18.

KALEM—"He Wrote Poetry?" (Ivy Close), (Com.), 1.
VIM—"Comrades" (Pokes and Jabs), (Com.), 1.
VITAGRAPH—"There and Back" (Com.), 1.

Saturday, Aug. 19.

ESSANAY—"A Little Volunteer" (Com.-Dr.), 3.
KALEM—"With the Aid of the Wrecker" (H. of H. Series), (Dr.), 1.
SELIG—"A Bear of a Story" (Tom Mix), (Com.), 1.
VITAGRAPH—"The Wandering Horde" (Dr.), 3.

MUTUAL.

Monday, Aug. 14.

AMERICAN—"Ruth Ridley Returns" (Dr.), 2.

Tuesday, Aug. 15.

FALSTAFF—"Guiders," (Com.), 1.

Wednesday, Aug. 16.

MUTUAL—"Mutual Weekly, No. 86" (Top.), 1.
BEAUTY—"Perkins' Mystic Manor" (Com.), 1.
GAUMONT—"See America First" (Sc. and Cart.), Split reel.

FEATURE FILM REPORTS.

"THE PRINCE CHAP."

SELIG. FIVE REELS.

Released Aug. 1. By V. L. S. E.

STORY—Adaptation of play of same name written by Edward Peple. Romantic drama, with finely developed thread of human interest cleverly interwoven.
DIRECTION—By Marshal Neilan. Very fine production.
ACTION—Has genuine appeal. Always natural and convincing.
SITUATIONS—Strong dramatic situations. Good comedy relief.
ATMOSPHERE—Very good.
CONTINUITY—Not a break. Story particularly well told.
SUSPENSE—Nicely maintained throughout.
DETAIL—Excellent.
COSTUMES—Modern.
STAR—Bessie Eyton. Gives smooth performance.
PHOTOGRAPHY—Very good.
LIGHTING—Artistic.
EXTERIORS—Good.
INTERIORS—Particularly good.

REMARKS.

"The Prince Chap" was delightful as a stage play. It played successfully to big money returns all over the country for several years. As a feature film it loses a wee bit of its charm, owing to the absence of dialogue, but gains considerably by way of counter balancing the omission in its cleverly staged situations and all 'round artistic atmosphere.

In this relation we must congratulate Marshal Neilan, the producer, whose work evidences the most painstaking care and a marked degree of directorial intelligence.

There are numerous appealing incidents that occur naturally as a part of the action, and the comedy relief is always kept distinctly human and non-obstrusive.

The story concerns Wm. Peyton, an American sculptor, who, through force of circumstances, adopts a little girl in London, where he has gone to better his fortunes.

Peyton has been engaged to be married to Alice Travers, a mercenary woman, who chooses to misunderstand the relationship existing between the sculptor and his ward, Claudia. The engagement is broken off, and Alice marries Paul Helmer, a wealthy American. Later Helmer dies and Alice tries to win back Peyton.

The passing years, however, have been productive of a stronger feeling than that usually existing between guardian and ward, and in the end Peyton and Claudia find long deferred happiness in the conventional way.

Marshall Neilan, besides directing, plays the role of the Prince Chap in highly acceptable fashion. He is a picture actor who knows his screen alphabet from A to Z.

Mary Charleson plays a double role. Her best work is done in the character of Claudia, the ward, grown to womanhood. Geo. Fawcett, as a valet, adds a distinctive touch to the general effect in a finely played characterization. Fanny Cohen is also excellent in a slight role.

BOX OFFICE VALUE.

This is a first class feature in every way. Advertise the play, Bessie Eyton, Mary Charleson and Geo. Fawcett. *Rik.*

"THE CAPTIVE GOD."

INCE. FIVE REELS.

Released July 29. By Triangle.

STORY—Melodrama. Written for screen by Monte M. Katterjohn. Story laid in Mexico, in the country inhabited by the Aztecs. Time, about three hundred years ago.
DIRECTION—By Chas. Swickard. Wonderful.
ACTION—Virile. Full of exciting incidents. Sensational battle scenes.
SITUATIONS—Simply great. The homes, habits, religion and customs of the Aztec Indians are vividly visualized.
CONTINUITY—Perfect. The story is as clear as crystal.
SUSPENSE—Great. Can be aptly described as "breath holding."
DETAIL—Wonderful.
COSTUMES—Aztec Indian. The Indians of Mexico at this period were not strong for costumes. What is worn in the picture is remarkably accurate, according to reliable means of information at hand.
STAR—Wm. S. Hart. Great performance.
PHOTOGRAPHY—Beautiful.
LIGHTING—Highly artistic.
EXTERIORS—Wonderful reproductions of the abodes of the Aboriginals.
INTERIORS—Always convincing.

REMARKS.

"The Captive God" is a great picture from every standpoint. The individual acting is truly remarkable, and the big battle scenes quite the equal of any seen in the most pretentious feature made for exploitation as "theatrical attractions" for the Broadway two dollar houses.

When the fact is taken into consideration that this is a "program" picture and not a "special" production of any sort, the casual observer is forced to the conclusion that the Ince studios have determined on a "better than best" standard for their weekly contribution to the Triangle output.

"The Captive God" is a white child cast among the Aztec Indians as the result of a shipwreck.

Cheapa, as he is known, is brought up to follow the customs and habits of the Aboriginals, who live in a sort of barbaric splendor, and incidentally practice some exquisitely fiendish forms of religious worship. The child, however, grown to manhood, retains a lingering remembrance of the Christian religion taught him years before, at his mother's knee.

Through a war of hostile tribes he is brought in contact with Lolomi, the daughter of Montezuma, about as cruel a monarch as one could find in fact or fiction. A very pretty and romantic love affair ensues.

Montezuma is evidently overthrown after a series of soul stirring battle scenes, and Cheapa and Lolomi make good the opportunity to continue their abruptly interrupted romance.

Wonderful portrayals are offered by Wm. S. Hart, as Cheapa; Enid Markey, as Lolomi; Dorothy Dalton, as a particularly voluptuous Indian vampire, and Robert McKim, as Montezuma.

BOX OFFICE VALUE.

Class A Triangle. Suitable for best houses. *Rik.*

"HESPER OF THE MOUNTAINS."

VITAGRAPH. FIVE REELS.

Released Aug. 4. By V. L. S. E.

STORY—Melodrama. Old fashioned story, poorly constructed. Adaptation of novel by Hamlin Garland. Western mine region locale.
DIRECTION—My Wilfred North. Passable production.
ACTION—Slow and wandering.
SITUATIONS—Mechanical.
ATMOSPHERE—Fair.
CONTINUITY—Uneven. Story is very vague at times.
SUSPENSE—Lacking.
DETAIL—Fair.
COSTUMES—Modern.
STAR—Lillian Walker. Does fairly well.
PHOTOGRAPHY—Ordinary.
LIGHTING—Ordinary.
EXTERIORS—Good.
INTERIORS—Unconvincing sets.

REMARKS.

"Hesper of the Mountains" is ancient melodrama, rather indifferently acted, and only passably produced. The story is laid principally in the mining regions of the West, and relates to labor troubles, which result in a strike. The strikers and a posse of deputy sheriffs engage in an encounter which is rather unconvincing.

The militia arrives in time to carry the day in favor of law and order, and the strikers are defeated.

This was the only real opportunity the story offered to introduce anything unusual in the way of an ensemble effect, and as filmed, proved to be but mildly interesting.

It seems strange that with such fine studio facilities, unlimited capital and countless other advantages, that the Vitagraph does not produce a better grade of features.

Lillian Walker is excellent in some portions of the picture, and decidedly ordinary in others. Ewart Overton makes a good looking hero, slightly inclined to overact. Others who appear are Donald Hall, Robert Gaillard, Templar Saxe and Rose Tapley.

BOX OFFICE VALUE.

Very ordinary feature, not up to standard for better grade houses. Will pass acceptably in small "movie" theatres, where Lillian Walker and Vitagraph favorites are popular. *Len.*

"THE DEVIL'S NEEDLE."

FINE ARTS. FIVE REELS.

Released Aug. 13. By Triangle.

STORY—Written for screen by Chester Withey and Roy Summerville. Shows the evils and suggests a cure for the drug habit.
SCENARIO—By Roy Summerville.
DIRECTION—By Chester Withey. Excellent.
ACTION—Interesting.
SITUATIONS—Forceful.
ATMOSPHERE—Very good.
CONTINUITY—Even.
SUSPENSE—Good.
DETAIL—Fine.
COSTUMES—Modern.
STARS—Tully Marshall and Norma Talmadge.
PHOTOGRAPHY—Excellent.
LIGHTING—Effective.
EXTERIORS—Pleasing to the eye.
INTERIORS—Convincing.

REMARKS.

Tully Marshall plays a role in "The Devil's Needle" quite similar to the one that gained him lasting fame in Clyde Fitch's play, "The City." His interpretation of the drug fiend in this feature is worthy of the highest commendation, not alone for its fidelity to the type depicted, but also because of its deft handling and freedom from anything that might be termed offensive.

The story treats of an artist who is playfully urged to try a morphine injection by his model. Yielding to the suggestion it isn't long before the artist is a full fledged dope fiend. He marries a wealthy woman meanwhile, but because of the terrible habit he has fallen into, the inevitable separation eventually happens.

How the man is cured by the healthy influences and environment of the great outdoors, and finally reunited with his wife, constitutes a decidedly intense and absorbing narrative.

Besides Tully Marshall's excellent portrayal of the "dope" fiend fine characterizations are offered by Norma Talmadge, F. A. Turner, Marguerite Marsh and John Brennan.

BOX OFFICE VALUE.

This feature may be a trifle realistic for houses with a family clientele, but for theatres whose patrons can appreciate the best sort of screen drama it should be unapproachable as a drawing card. Advertise Tully Marshall in a character taken from life. *Len.*

LENORE ULRICH.

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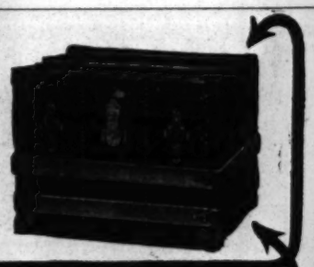

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